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**TRANSLATING CYBERPUNK VOCABULARY  
IN WILLIAM GIBSON'S *NEUROMANCER***

**MA thesis**

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**TARTU**

**2012**

## ABSTRACT

The thesis discusses the translation of science fiction and cyberpunk as its subgenre. One of the most influential novels in the cyberpunk subgenre – William Gibson’s *Neuromancer* and its Estonian translation *Neuromant* are compared. More specifically, the thesis focuses on the application of translation procedures in order to convey the cyberpunk vocabulary from English into Estonian.

The thesis consists of an introduction, a body of three chapters and a conclusion. The introduction provides the definitions of science fiction and an overview of the linguistic characteristics of the genre.

The body of the thesis contains three chapters. The first two chapters form the theoretical part of the thesis. The first chapter concentrates on exploring the characteristics of cyberpunk and Gibson’s position in the subgenre, as well as Gibson’s choices regarding the vocabulary of the *Neuromancer*. The second chapter of the thesis explores theoretical approaches to translating science fiction and cyberpunk and also discusses the translation of neologisms, slang and jargon with emphasis on science fiction and cyberpunk. Translation procedures by Peter Newmark are explored to form the theoretical framework for the empirical part of the thesis.

The data collected from Gibson’s *Neuromancer* and its Estonian translation *Neuromant* is analyzed in the third chapter. The thesis aims to contribute to the criticism of the translation of science fiction and cyberpunk by providing an analysis of the vocabulary used in the *Neuromancer* and its Estonian translation.

The conclusion gives a summary of the main ideas of the thesis.

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## LIST OF ABBREVIATIONS

SF – science fiction

SL – source language

TL – target language

ST – source text

TT – target text

MED – *The MacMillan English Dictionary*

LDOCE – *The Longman Dictionary of Contemporary English Online*

ODSF – *The Oxford Dictionary of Science Fiction*

EKSS – Eesti keele seletav sõnaraamat (*The Estonian Explanatory Dictionary*)

## INTRODUCTION

Ray Bradbury, a celebrated author of science fiction, describes the relevance of science fiction as a genre of literature: “Science fiction is the most important literature in the history of the world, because it’s the history of ideas, the history of our civilization birthing itself” (Bradbury 1995). Bruce H. Franklin (2009: 23) suggests that science fiction is a “defining feature of modern culture and society”. According to him, science fiction is central to how people “imagine space, time, the macrohistory of our species, our future, and even our place in the cosmos” (Franklin 2009: 23). Franklin also suggests that science fiction “explores the possible” that can only be limited by the imagination of its writers (Franklin 2009: 24). Brian W. Aldiss believes that science fiction is not so much a medium for discussing new topics, but rather a “new way to discuss old topics” (Aldiss 1995: 5). If science fiction is so relevant, it should be asked what constitutes the genre. Therefore, the introduction firstly explores the definitions of *science fiction*; and secondly, it provides an overview of the linguistic characteristics of the genre.

As Adam Roberts (2006: 2) admits, numerous definitions of science fiction exist mainly because it is a “wide-ranging, multivalent and endlessly cross-fertilising cultural idiom”. He also acknowledges that there is no one way of defining science fiction because all approaches to defining it have their share of problems (Roberts 2006: 2). However, Roberts points out two possible approaches to defining science fiction. Firstly, a “formalist approach”, in which SF is defined by taking a look at a variety of examples of SF to determine the shared characteristics (Roberts 2006: 2). It can be presumed that dictionary definitions might also contain such core characteristics. *The MacMillan English Dictionary* (MED) defines *science fiction* as “books and films about imaginary future events and characters, often dealing with space travel and

life on other planets” (MED: 1329). *The Longman Dictionary of Contemporary English Online* (LDOCE) adds that science fiction concentrates on “imaginary developments in science, for example about travelling in time or to other planets” (LDOCE). A more comprehensive definition of SF is provided by a specialized work of reference, *The Oxford Dictionary of Science Fiction* (ODSF):

“a genre (of literature, film, etc.) in which the setting differs from our own world (e.g. by the invention of new technology, through contact with aliens, by having a different history, etc.), and in which the difference is based on extrapolations made from one or more changes or suppositions; hence, such a genre in which the difference is explained (explicitly or implicitly) in scientific or rational, as opposed to supernatural, terms” (Prucher 2007: 171).

However, as Eric S. Rabkin has pointed out, despite definitions based on characteristics trying to supply clarity, each science fiction text creates “its own alternative reality” and therefore, science fiction includes a very wide variety of characteristics (Rabkin 2009: 16).

The second approach suggested by Roberts to defining science fiction is the “historicist approach”, in which the history of the whole genre is looked at, paying closer attention to its “cultural contexts and effects” (Roberts 2006: 2). Damien Broderick (2000: 49) employs the concept “megatext” that describes a collection of science fiction texts, films and other media. The megatext can be compared with any new science fiction text to determine the latter’s originality (Roberts 2006: 3). In addition, Rabkin (2009: 17) suggests the use of “prototypical definition”, in which a prototype ideal exists and it is possible to recognize some qualities of the ideal in the texts. However, Rabkin also points out that, as a weakness of prototypical definition, “potentially significant aspects” might be ignored (Rabkin 2009: 18).

When pointing out other defining characteristic of science fiction, Roberts also mentions Darko Suvin’s idea of the “novum”, which is a “fictional device, artefact or premise” that differentiates the familiar world of the reader from the fictional world described in the science fiction text (Roberts 2007: 1). Writing on the same topic, Carl Malmgren (1991: 11) suggests

that the authors of science fiction have a choice in how the novum is created. They can either use “extrapolation” and create a novum based on the existing reality; or they can use “speculation”, which involves a “leap of the imagination /.../ toward and entirely *other* state of affairs” (Malmgren 1991: 12). Brian McHale points out that Malmgren’s division corresponds to science fiction characterized as “hard” (SF based on physical sciences) and “soft” (SF based on human sciences) (McHale 2010: 4). McHale also asserts that extrapolation and speculation are not “mutually exclusive” and can appear in the same text at the same time; however, one of them is likely to be more prominent than the other (McHale 2010: 4). For the purposes of the present thesis, Roberts’ formalist approach is preferred and the definition provided by *The Oxford Dictionary of Science Fiction* shall be used to define science fiction.

The popularity of science fiction among its readers is undeniable. As Peter Stockwell (2000: 8) points out, science fiction was the “most singly-identifiable popular genre of literature in the Western world” in the 1980s. Current statistics show that science fiction/fantasy genre is also among the most popular genres in the beginning of the 21<sup>st</sup> century. According to the Business of Consumer Book Publishing 2011 annual report, the share of science fiction/fantasy genre on the US market accounted for “6% of the total trade book market” despite the overall decline on the market (Simba Information 2011). When compared to other genres, the market share of science fiction/fantasy in the US ranks on the 4<sup>th</sup> position (RWA 2012).

The popularity of science fiction also contributes to the influence it has on language. Stockwell (2000: 8) asserts that science fiction has been a substantial source of new vocabulary in the English language. According to Jeff Prucher (2007: xv), the editor of *The Oxford Dictionary of Science Fiction*, the language of science fiction crosses over to

mainstream language and culture, but its “linguistic influence“ is more often than not unrecognized.

For its purposes, science fiction also draws on non-literary sources of language. When it comes to terminology used in science fiction, Stockwell (2000: 50) says that different concepts used in SF are mostly explained through providing a framework with natural sciences. He also claims that science fiction often uses “neologisms”, invented words that are created for literary purposes on the basis of sciences (Stockwell 2000: 78). Such neologisms are only supposed to sound technical and originate from the “hard sciences of physics, chemistry, biology and materials engineering” (Stockwell 2000: 78). Science fiction writers also turn to psychology, linguistics, sociology and cultural studies in search for neologisms (Stockwell 2000: 78). Stockwell admits that the use of neologisms in science fiction makes the readers believe that science fiction texts are full of new and “hard” words which fosters the creation of an “in-group” and turns away new readers (Stockwell 2000: 106). However, he concludes that such a notion is mistaken because the number of new concepts in science fiction is not nearly as high as it appears; however, the use of neologisms is still a characteristic that makes science fiction stand out from other genres (Stockwell 2000: 107–108).

When talking about how SF writers describe their general ideas and concepts to the reader, Aldiss (1995: 170) asserts that science fiction writers “present their ideas in the plainest possible terms”. The style they use is “clear glass”, which has to offer a definite meaning (Aldiss 1995: 170). Stockwell (2000: 18) points out that the central concepts used in science fiction must be “plausible”. Even though the concepts, characters and worlds described in SF are imaginary, the presented descriptions must be reasonable and convincing to the readers (Stockwell 2000: 18). According to Franklin (2009: 23), whether the world created is “impossible, actual or possible” is not even connected with the subject matter, but rather with



how the readers respond to the reality presented in the text. In order to be readable, science fiction texts present “unknowable contexts” along with “sufficiently familiar contexts” (Stockwell 2000: 64).

Stockwell argues that although science fiction experiments greatly with ideas and concepts, the style of the language used in mainstream SF texts “has traditionally been very pedestrian, conservative, unimaginative and unspectacular” (Stockwell 2000: 50). However, as Susan Mandala (2010: 95) points out, plain language is “working to achieve a number of literary effects”. For instance, Delany discusses the literary myth about a language that is “perfectly transparent”, “accurate and unornamented; that draws no attention to itself”, giving the effect that the readers have direct access to the meaning of the text (Delany 2009: 60). In Delany’s description, writing that does not draw large amounts of attention to itself is “most like most other writing” (Delany 2009: 60). He argues that the most common writing in the US is “not particularly accurate, observant, succinct or vivid” and consequently, writing that displays the opposite is unusual and not perceived as transparent or common (Delany 2009: 60). As Stockwell explains, using language that appears to be neutral and objective adds to the plausibility of the science fiction story, acts as a “necessary antidote to the wildness of the conceptual content and keeps “the reader’s disbelief safely suspended” (Stockwell 2000: 50). Stockwell also adds that while new styles might be created in science fiction, old styles are not completely replaced (Stockwell 2000: 68). One of the new styles related to the genre is commonly known as cyberpunk.

The present thesis focuses on William Gibson’s *Neuromancer* and its Estonian translation *Neuromant*. The objective of the thesis is to find out how the cyberpunk terms and concepts presented in Gibson’s novel have been conveyed into Estonian. The characteristics of cyberpunk and Gibson’s novel are explored in Chapter 1 of the thesis.

# 1 CYBERPUNK AND WILLIAM GIBSON'S *NEUROMANCER*

## 1.1 Cyberpunk as a Subgenre of Science Fiction

Science fiction has created several subgenres and cyberpunk is one among them. William Gibson and his first novel *Neuromancer*, published in 1984, are regarded as important factors in the development of cyberpunk and shaping it into an influential subgenre of science fiction. According to Tom Henthorne, *Neuromancer*'s success gave cyberpunk "new legitimacy as a movement" (Henthorne 2011: 11). When talking about his work, Gibson modestly explains: "When I was starting out /.../ I simply tried to go in the opposite direction from most of the stuff I was reading" (McHale 2010: 5). However, as Roberts points out, Gibson will always remain a figure in science fiction who gave direction to a specific style and who was influential in several ways "throughout the 1980s and into the 1990s" (Roberts 2007: 312). John Hamilton (2006: 8) points out that William Gibson is often considered to be "the father of cyberpunk". Even Stockwell notes Darko Suvin's claim that Gibson is "the only genuine cyberpunk" while all the other writers are "just expert publicity men" (Stockwell 2000: 66).

Emerged and popularized in the early 1980s, cyberpunk themes focus on connecting science fiction and the fate of people living in dystopian societies (Cavallaro 2000: 8). The MED defines *cyberpunk* as "a type of science fiction in which the future is shown as a frightening society in which computers control everything" (MED: 366). The ODSF adds that *cyberpunk* focuses on "the effects on society and individuals of advanced computer technology, artificial intelligence, and bionic implants in an increasingly global culture, especially as seen in the struggles of streetwise, disaffected characters" (Prucher 2007: 30). The term "cyberpunk" can also be used to describe a person: "someone who illegally accesses computer networks, often with malicious intent" (Prucher 2007: 31). The authors who

contributed to the genre are also called “cyberpunks”. As Dani Cavallaro points out, the ‘cyber’ part of *cyberpunk* distinguishes it from science fiction and instead of dealing with spaceships and robots, turns its attention to cybernetics. The ‘punk’ part suggests at the rebellious attitudes of street- and subcultures of urban settings (Cavallaro 2000: 14). The characters in cyberpunk literature come from the “fringe of society: outsiders, misfits and psychopaths” (Cavallaro 2000: 14). Elias notes that cyberpunk presented itself by “making nobodies, losers and outlaws as heroes” (Elias 2009: 18). In its deepest sense, cyberpunk represents a “power united by minorities and the rebelled underground layers of society” (Elias 2009: 21).

Bruce Sterling asserts that even though cyberpunk distinguishes itself from science fiction, it has its “roots deeply sunk in the sixty-year tradition of modern popular SF” (Sterling 1991: 343). According to Istvan Csicsery-Ronay Jr., the influence of science fiction grew in the 1980s due to the introduction of “video games and desk computers, and the emergence of genetic engineering as the dominant popular model of techno-science”, which contributed to the rise of cyberpunk literature (Csicsery-Ronay 2005: 54). Although cyberpunk literature has specific ideas, Michael Levy points out that even though cyberpunk declared itself different from SF, it never completely was so due to its “clear roots” in the works of other science fiction authors (Levy 2009: 155). McHale (2010: 5) also points out that there are few “absolute novelties” in cyberpunk. He notes that most themes used in cyberpunk have been used in earlier science fiction (McHale 2010: 5). According to Sterling, cyberpunk writers liked to wrestle with what he calls the “raw core of SF: its ideas”, which make the subgenre connected with the “classic SF tradition” (Sterling 1991: 344). Mark Bould also refers to Sterling and his suggestion that cyberpunk, similar to the rebellious nature of punk rock music,

“was returning SF to its roots, divesting all its excrescences and accretions” (Bould 2005: 218).

However, Cavallaro (2000: xii) suggests that cyberpunk has “redefined current understandings of science fiction”. McHale (2010: 6) also notes that despite sharing some familiar themes with science fiction, cyberpunk still introduced something new to the genre. He points out that, firstly, certain themes are more noticeable in cyberpunk; and, secondly, specific themes appear together in cyberpunk texts, distinguishing cyberpunk from the rest of science fiction even when they could be witnessed in earlier SF texts (McHale 2010: 6). According to McHale, the novelty of cyberpunk is not about the newness of certain elements present in cyberpunk, but in a “shift of dominance or center of gravity reflected in the combination of components and their relative conspicuousness in cyberpunk texts” (McHale 2010: 6).

In discussing how cyberpunk writers have certain advantages over other SF authors, Sterling suggests that cyberpunk writers were the “first SF generation” who grew up in a “truly science-fictional world” (Sterling 1991: 344). Cavallaro (2000: 19) also admits that cyberpunk authors have indeed seen the emergence of technology that the previous authors of science fiction could only imagine. As Cavallaro points out, Gibson and other cyberpunk authors introduced a “crucial element” to science fiction – computer technology, which makes cyberpunk literature explore the effects of technology on the world and people in it (Cavallaro 2000: 5). Levy argues that the themes and tropes used in cyberpunk literature: the dark setting, the “psychologically tortured and surgically altered computer hackers”, the world corrupted and run by “soulless mega-corporations” and artificial intelligences became a new pattern used in science fiction (Levy 2009: 156). According to Bould, Gibson’s *Neuromancer* initiated the “SF of multinational capital and corporate globalization” (Bould 2005: 220). Bould describes

the information flow in cyberspace as a metaphor for the “global circulation of capital” (Bould 2005: 220). Csicsery-Ronay (2005: 54) asserts that cyberpunk took the stance that science fiction should address the effects technology could have on the society. He argues that cyberpunk represented the uncertainty about the meeting of innovative technology and greedy corporations (Csicsery-Ronay 2005: 54). According to Csicsery-Ronay, cyberpunk writers produced an image of “semicriminal, heterotopian subcultures as mediating agents” who overthrow authority but, on the other hand, these agents “refuse to offer principles for collective political action” (Csicsery-Ronay 2005: 54).

These innovations were also accompanied by the emergence of specific features regarding the language. As Cavallaro declares, cyberpunk created a new language and imagery to “describe and negotiate contemporary culture in relation to both the future and the past” (Cavallaro 2000: xii). Bould points out that Gibson introduced a “new kind of specificity” to science fiction, in particular specifically designed technological merchandise that is manufactured by corporations and identified by logos. For example, the characters in the *Neuromancer* do not simply switch on a computer, but “jack into” an “Ono-Sendai Cyberspace 7”, or use a “Sony monitor” or a “Braun coffee maker” (Bould 2005: 220–221). The influential nature of cyberpunk is apparent, as Bould mentions that “cyberpunk” as a term later became a synonym for “computer hacker”, and also a representation of everything connected with computers and the “relationships between the technology and the body” (Bould 2005: 217).

## **1.2 William Gibson’s *Neuromancer***

William Gibson’s *Neuromancer*, the defining work in the genre, focuses on the themes of cyberculture – computer technology and its users as central agents in gaining access to a

variety of data in a global computer network known as cyberspace. According to Roberts, the novel expresses opposing views on technology: while it takes pleasure in the clever inventions produced in the world, it also displays the technology in a menacing and negative way (Roberts 2006: 125). The world described in the *Neuromancer* is a world in which the leading characters, computer hackers, in their pursuit to free artificial intelligence programs into cyberspace, attack a particular computer network by using a virus program to break through the “ice“, the network’s security system. The protagonists access and extract information and data from cyberspace – a virtual reality, a matrix of data in a database that is formed by globally linked computer systems, resembling the current concept of the Internet. The hero, a clever hacker, is taken on an adventure across the Earth and an orbiting space habitat before the artificial intelligence that is trying to become free finally succeeds (Roberts 2007: 311). Indeed, the protagonists ignore the security protocols and roam free in the cyberspace without the cause to bring on any definitive changes to the apparently corrupt corporations. They are merely either doing what they are paid to do or having fun while trying to survive in such a world. The vocabulary Gibson used in the novel also presented innovative approaches.

The concepts presented in *Neuromancer* emerged initially in Gibson’s earlier work, his short stories. While reminiscing about his short story *Burning Chrome*, which first presented the word ‘cyberspace’, Gibson mentions the originality that was evident in his work: “I knew, as soon as I had the opening scene, that I actually had a completely original piece /.../ I sat there thinking nobody’s ever done this” (Neale 2000). Gibson explains coining the word ‘cyberspace’ due to the need to create an effective “buzzword” that would be a “signifier of technological change”. Roberts mentions that since Gibson did not have any personal experience with computers, he created this “imaginary environment” based on video games (Roberts 2006: 127). Gibson describes ‘cyberspace’ in the *Neuromancer*:

‘Cyberspace. A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts...A graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding...’ (Gibson 1995: 67).

At the time, Gibson perceived the word and what it represented to be “evocative, but essentially meaningless/.../it had no real semantic meaning” (Neale 2000). Roberts notes that *cyberspace* is not real, but a “metaphorical space”, which is described as a “nonspace” in Gibson’s novel (Roberts 2006: 126–127). The term *cyberspace* first entered the terminology of science fiction and cyberpunk, and then the everyday vocabulary and formal dictionaries. According to the MED, *cyberspace* refers to “imaginary place” where information travels through from one computer to another (MED: 366). The LDOCE adds that *cyberspace* is “considered as a real place where information, messages, pictures etc exist” (LDOCE). The ODSF describes *cyberspace* as a place which is “conceived of as having the properties of a physical realm; the environment of virtual reality” (Prucher 2007: 31). *Cyberspace* is also referred to as the “matrix” (Prucher 2007: 117).

The significance of the concept became clear later on, when the Internet became widely used. While the world described by Gibson in the *Neuromancer* has not entirely realized, Larry McCaffery points out that developments in technology have produced “systems and artifacts that people can interface with (physically and imaginatively)” or it is possible to “realize” their dreams or “illusions” and “recreate experiences” (McCaffery 1991: 6). McCaffery admits that these “new realms of experience” have indeed successfully become, in some way or another, a part of the “daily textures of our lives” (McCaffery 1991: 6). Bruce Sterling refers to John Perry Barlow, an author, cyber rights activist and a professor of cyberspace (EGS 2012), who adopted Gibson’s term as a “synonym for the present-day nexus of computer and telecommunications networks” (Sterling 1994: 134). Influenced by the

concept created by Gibson, Barlow advocated that cyberspace should be considered as a new world in which “a new set of metaphors, a new set of rules and behaviours” are required (Sterling 1994: 134). Due to Barlow, the term caught on and as Sterling admitted in the early 1990s, it was probable that cyberspace would become “a permanent fixture of the language” (Sterling 1994: 134). Consequently, cyberspace truly is a “permanent fixture” in the lives of people nearly thirty years after Gibson’s *Neuromancer* was first published. The following part of the chapter focuses on Gibson’s choices in the vocabulary used in the *Neuromancer*.

### **1.3 Vocabulary Used in *Neuromancer***

The term “cyberpunk” was first coined by writer Bruce Bethke in 1983 with the intention of combining “punk attitudes and high technology” (Bould 2005: 217). The term, itself a neologism, was combined from “word-fragments to produce a new word” which was different enough to be recognized as different from other words, yet still understandable (Bould 2005: 217–219). According to Bould, in coining the term, Bethke played with words “until one just plain sounded right” (Bould 2005: 218). Consequently, Bould argues that this kind of “coining technique” is “typical” of cyberpunk (Bould 2005: 219). He points out that neologisms and “other unfamiliar linguistic fragments” occur frequently in *Neuromancer* (Bould 2005: 221). Peter Stockwell also points out that in order to create a future-oriented “techno-vernacular”, “technical-sounding neologisms” are used (Stockwell 2000: 64).

According to Sterling, these features made Gibson’s work challenging for the readers at the time the novel was first published (Neale 2000). Sterling, a science fiction author and a personal friend of Gibson, refers to the initial confusion of people reading Gibson’s early work and mentions that they were unable to “parse the guy’s paragraphs” and failed to understand concepts presented in his work (Neale 2000). The novelty of Gibson’s fiction lies not only in



the introduction of new concepts, but also in the vocabulary he uses to create the futuristic worlds and the communication between the characters in his novels. Cavallaro (2000: 69) points out that Gibson himself admits that even though the form of language he uses often “*sounds* like ‘technical and professional jargon’”, his language is not mostly grounded on “real scientific vocabularies”. The vocabulary suggesting “specialist scientific knowledge [is] /.../ frequently drawn from subcultural imagery and inflections, from ‘dope dealers’ slang, or biker talk” (Cavallaro 2000: 69). In an interview conducted by Larry McCaffery, Gibson describes the vocabulary he uses in his works:

I suppose I strive for an argot that seems real, but I don’t invent most of what seems exotic or strange in the dialogue – that’s just more collage. There are so many cultures and subcultures today that if you’re willing to listen, you can pick up different phrases, inflections, and metaphors everywhere. /.../ I use a lot of phrases that seem exotic to everyone but the people who use them. (McCaffery 1990: 136)

Gibson also explains his choices: “I’m looking for images that supply a certain atmosphere. Right now, science and technology seem to be very useful sources. But I’m more interested in the language of, say, computers than I am in the technicalities” (McCaffery 1991: 136).

Even though Gibson does not elaborate on this, it is safe to presume that, as the concept of cyberspace is reliant on the use of computers, in describing cyberculture, the people, technology and activities connected with cyberspace, and the communication between the characters Gibson’s vocabulary is similar to that used by the subcultures that are most in contact with computers. As *Neuromancer* became widely popular and with the development of the Internet, the vocabulary presented in the novel did later become associated with computer enthusiasts and hackers. For instance, Bruce Sterling describes computer hackers: “They come in a variety of odd subcultures, with a variety of languages, motives and values /.../ The digital underground, which specializes in information, relies heavily on language to distinguish itself” (Sterling 1993: 33–48). Starr and Andrews also mention that language used in “cyberrealm” is

“resolutely technical” and originates from the “inner sancta of coder and hacker” (Starr 1997: 146). In describing the technology they use and the actions they take in and out of cyberspace, the underground “hackers” in the *Neuromancer* are likely to rely in their pursuits on vocabulary derived from hacker and computer programmer slang, street and computer jargon and idiomatic expressions in their communication with each other.

The following chapter focuses on establishing the theoretical background to the issues of translating the cyberpunk vocabulary used in *Neuromancer*.

## **2 THEORETICAL BACKGROUND**

### **2.1 Approaches to Translating Science Fiction**

Peter Newmark defines translation as follows: “Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (Newmark 1984: 7). Newmark also points out that “the central problem of translating has always been whether to translate literally or freely” (Newmark 1988: 45). As Eugene Nida, a linguist and a pioneer in translation studies states, “there can be no absolute correspondence between languages”; however, translators must find “the closest possible equivalent” (Nida 2004: 126–129). Nida distinguishes two basic approaches to translation: formal and dynamic equivalence. The former is focused on the message the text must convey, the emphasis is on matching the form and content of the original with the target text (TT); the latter emphasizes similarity of relationship between the source text (ST) and the target text, the emphasis is on natural language as if the translation is the original written in that language (Nida 2004: 129). He points out that the primary purpose of the translator is to aim towards conveying information in “both content and form” (Nida 2004: 128). The effect produced by the translation on the reader should be similar to the original (Nida 2004: 134). However, as he also asserts, the impression the target text leaves on the reader and its similarity to the original depends on the “natural and easy language” used in the translations (Nida 2004: 133). In light of this, the following discussion explores what should be taken into consideration when approaching the translation of science fiction texts.

Since science fiction texts include scientific lexicon, it is important to establish whether to approach the translation of the language of science fiction as scientific terminology or as a literary register. Ali Al-Hassnawi (2004) points out the different characteristics of the

languages of science and literature, according to which scientific texts display “logicality, precision, reason, generalization, referential meaning, denotation and lexical affixation”; and they also rarely use idiomatic expressions, opting instead for the use of “standard expressions, abbreviations, acronyms, scientific terminology and specialized items”. Scientific texts also do not use “elements of figurative language” (Shiyab 2006: 135). Literary texts, on the other hand, display “vagueness, emotion, concretion, emotive meaning, connotation and grammatical fixation” (Shiyab 2006: 135). Literary texts commonly rely on the use of idiomatic expressions and figurative language, opting out from using scientific terminology and only use a few abbreviations and acronyms (Shiyab 2006: 135).

As is evident from the above descriptions, science fiction and cyberpunk deal with innovative concepts and advancements in technology which require specific terms as well. Science fiction writers can use information about the advancements in science, but the “fiction” part reveals that the authors deal mostly with possibilities their imaginations can conceive. Therefore, science fiction texts mostly use scientific lexicon without other devices of scientific texts, such as lack of figurative language or use of standard expressions mentioned by Al-Hassnawi (2004). Consequently, science fiction is a genre that combines elements from both scientific and literary texts.

According to Daniel Gile (2009: 5), translators have to be prepared to work with creative literary texts and also with texts that demand “deep processing of specialized information, in particular – but not exclusively – in scientific and technical translation”. Newmark refers to the theories of Savory and Reiss which state that “the technical translator is concerned with content and the literary translator with form” (Newmark 1984: 5). For some other writers, technical translation “must be literal” and literary translations “must be free” (Newmark 1984: 5). Shiyab (2006: 133) asserts that a number of skills and thorough knowledge of the material

are needed for translating scientific data despite its source. Al-Hassnawi (2004) also refers to Hazard Adams and his idea that, despite the style of the text, they should be handled “according to the way language is used in them”. This belief is also shared by Newmark, who admits that translators have to “respect good writing scrupulously by accounting for its language, structures and content” regardless of its style (Newmark 1984: 5).

Shiyab points out that while it is important to differentiate the languages used in scientific and literary texts, the combination of the translator’s experience in a specific field, ability to imagine the scientific term and creativity are particularly important in scientific translation (Shiyab 2006: 136). According to Anthony Pym, fields of science have their own particular terminology and he points out Otto Kade’s argument that terminology produces “artificially standardized words that are *made* to correspond to each other” (Pym 2010: 12). When it comes to translating scientific terminology, José Ortega y Gasset asserts that some scientific books are easier to translate due to the fact that the author of the original text must first define the terms in their book and therefore “the scientist has to begin by translating his own thoughts into it” (Ortega y Gasset 2004: 50–51). Ortega y Gasset compares a language to the specific nature of terminology:

“A language is a system of verbal signs through which individuals may understand each other without a previous accord, while a terminology is only intelligible if the one who is writing or speaking and the one who is reading or listening have previously and *individually* come to an agreement as to the meaning of the signs” (Ortega y Gasset 2004: 50)

This also relates to science fiction, as science fiction relies on the use of specific vocabulary, either terminology derived from scientific concepts or terminology specifically coined by the author, and the readers who read the text might be lost without previous understanding or without explanations provided by the author. The translators of science fiction can utilize the author’s explanations included in the ST and, accordingly, choose the methods they can use in

translating the TT. As Nida reasons, translators must always look at the context to find a suitable equivalent (Nida 1964: 260). On the other hand, as Nida explains, there are “fewer one-to-multiple possibilities” in some scientific texts than in literary texts because scientific topics can be more specific and with fixed boundaries (Nida 1964: 260).

In the case of science fiction texts, the authors are keen to create new vocabulary to describe the developments in science and technology and the coined terminology is often imaginary or, more precisely, made to sound technical and scientific to leave a certain impression on the readers. Translators of science fiction texts need to convey the scientific and technical concepts from the source text into the target text and they have to apply methods that achieve a convincing outcome. When considering how authors of science fiction texts approach telling their stories, even when these might be set centuries into the future, the authors have no other choice but to primarily use the presently existing languages. However, a problem emerges if the authors of science fiction texts use fictional languages or terminology. They can either use such vocabulary sparingly to give the readers a flavour of the world that is alien to them or provide translations within the original text for the readers to comprehend the story. In such cases the translator can utilize different translation procedures to convey the intended message. However, the scientific concepts presented in science fiction texts and the vocabulary connected to it should be approached as scientific terminology; and the rest of the text as a literary register.

## **2.2 Approaches to Translating Neologisms, Jargon and Slang in Science Fiction**

Science fiction stands out from other genres due to its use of neologisms (Stockwell 2000: 78). William Gibson also admitted that he turned to different cultures and subcultures in search for new vocabulary (McCaffery 1990: 136). Neologisms, slang and jargon are often problematic

to translate. Therefore, in the following subchapter, the theoretical approaches to translating neologisms, slang and jargon, with the emphasis on science fiction and cyberpunk as its subgenre, are explored. In the case of Gibson's novel, the neologisms, slang and jargon is used by characters involved with technology, computers and cyberspace.

When it comes to translating in general, Newmark points out that translation involves "close reading" of the words "both out of and in context" (Newmark 1988: 11). He also notes that the translation of "isolated dialect words depends both on the cognitive and pragmatic purposes for which they were used" (Newmark 1988: 182). Consequently, the translators have to familiarize themselves with the context the word or expression occurs in order to approach its translation. French lexicographer and terminologist Alain Rey defines *neologisms* as follows:

"a unit of the lexicon, a word, a word element or a phrase, whose meaning /.../ was not previously materialised as a linguistic form in the immediately preceding state of the lexicon of the language. This novelty, which is observed in relation to a precise and empirical definition of the lexicon, corresponds normally to a specific feeling in speakers. According to the model of the lexicon chosen, the neologism will be perceived as belonging to the language in general or only to one of its special usages; or as belonging to a subject-specific usage which may be specialised or general" (Rey 1995: 77)

Helge Niska (1998) recognizes two types of neologisms: the "source language terms and special language phrases used by the *speaker*", and the neologisms used for translating when there is no "direct equivalence in the target language". The latter are emphasized by Shiyab (2006: 44), who points out that such neologisms are created in translated texts through the use of calque, a translation procedure in which words with linguistic content are translated into words with linguistic content in another language. Therefore, if a neologism occurs in the source text, its translation can be based on such linguistic content. Considering that neologisms, slang and jargon in science fiction are supposed to give the texts their specific

flavour and context, such vocabulary occurring in the source text has to be retained in the target text as well.

This is also emphasized by Newmark (1988: 143), who asserts that any neologisms occurring in fiction should be conveyed from one language by providing corresponding equivalents in another language. Newmark points out that neologisms “must be re-created systematically and ingeniously, always however with the principle of equivalent naturalness in mind, whether relating to morphology (roots and inflexion) or sound (alliteration, onomatopoeia, assonance)” (Newmark 1988: 143). Newmark points out that the possible methods for the translation of neologisms include “transference, new coinage, literal translation, general or cultural equivalent” (Newmark 1988: 182). Niska’s strategies approaching the translation of neologisms coincide with Newmark’s, as he suggests that neologisms can be created in the TL through translating the SL words literally, by transferring the SL term or by coining a new term (Niska 1998). It is also suggested by Newmark (1984: 91) that if the neologisms contain technical terms and there are no generally approved equivalents, the translators either offer descriptions of the term or use inverted commas [to emphasize the novelty of the term]. Niska (1998) agrees that explaining the foreign concept in the TL can also be used. In addition, Niska also suggests that translators can choose to omit the neologism altogether from the TT, or they can use an “approximate equivalent” (Niska 1998). Newmark also points out that neologisms that are unusual in the source language can be transferred, while “international technical term” is translated on every occasion (Newmark 1984: 92).

As regards *slang*, it is defined by Geoffrey Hughes in the *Oxford English Dictionary*: “Language of a highly colloquial type, considered as below the level of standard educated speech, consisting either of new words or of current words employed in some special sense”



(Hughes 2006: 437). In addition, *jargon* refers to “special words and phrases that are only understood by people who do the same kind of work” (MED: 808). However, Hughes (2006: 437) also points out that since the classifications of “colloquial, informal, jargon and cant” often coincide, the lexicographers find it difficult to set them apart. According to Hughes, what such categories have in common is that these terms “form a sociolinguistic barrier” which can be used as identifiers for persons that are members of certain groups that set them apart from others (Hughes 2006: 438). Eric S. Raymond notes that the “line between hacker slang and the vocabulary of technical programming and computer science” is not clear and it is also subject to changes (Raymond 2004).

According to Raymond (2004), it is also difficult to differentiate jargon and techspeak. *Techspeak* refers to the “formal technical vocabulary of programming, computer science, electronics, and other fields” (Raymond 1996: 4). Raymond comments that a great deal of techspeak was originally jargon, and jargon is also entering techspeak (Raymond 2004). Raymond also points out that hacker slang, and slang in general, “helps hold places in the community and expresses shared values and experiences” (Raymond 2004). Those unfamiliar with the slang are deemed as outsiders (Raymond 2004). In Gibson’s novel, the computer hackers use the kind of language that identifies them as separate from the rest of the humankind presented in the novel. As Raymond notes, parts of hacker slang are “code for shared state of *consciousness*” (Raymond 2004). Even though Gibson’s cyberpunk world is filled with computers and cyber technology, and accessing cyberspace is not a privilege shared only by computer enthusiasts, the hackers still stand out as a separate subculture. Raymond also points out that “hacker slang is unusually rich in implications /.../ of overtones and undertones that illuminate the hackish psyche” (Raymond 2004). Therefore, translating hacker slang, as well as slang in general, poses some difficulties for the translators.

According to Elisa Mattiello (2009: 65), translating slang is difficult because cultural and also believable translation is problematic. Mattiello points out that finding corresponding “culture-specific situations” is difficult cross-culturally; and finding analogous “repertoires of private languages” poses problems cross-linguistically (Mattiello 2009: 65). Mattiello also notes that such “non-standard varieties” in language as slang are used to create specific effects – “expressiveness, pretentiousness, faddishness, etc.” – and these pose additional problems for the translator (Mattiello 2009: 65). According to Newmark (1988: 95), it is rare to find slang equivalents and the translators may resort to inserting slang where they can in the text. Mattiello agrees that using equivalents is “nearly impossible” to reproduce similar results in a different language; however, the outcome can still be lexically complex (Mattiello 2007: 122). She points out that when approaching the translation of slang, the translators have to find the most suitable word or expression in the target language (Mattiello 2009: 74).

Newmark (1988: 95) reasons that when translating slang in “non-literary texts”, it is usually transcribed and brief notes providing the meaning of the words or expressions are used. If there are no suitable equivalents in the target language, the translator can choose to either transcribe the word or expression to give the text “a certain local colour”; or they can use literal translation which makes the words or expressions understandable to the reader (Newmark 1988: 95). Newmark also notes that translators can use italics to point out slang in the text; however, it can be used only if there are no target language cultural equivalents and where the “context of the italicized word points to its sense” (Newmark 1988: 95). The translation procedures explored in the next subchapter of the thesis form the basis for the analysis of the translation of the cyberpunk vocabulary, the neologisms, jargon and slang presented in Gibson’s novel.

## 2.3 Translation Procedures

Translation procedures are methods that can be used to find the best suitable equivalents in translation. Jean-Paul Vinay and Jean Darbelnet (2004: 88) argue that translation procedures need to be applied by translators in order to convey their particular message. Judging the final message is the only way to decide whether the two texts in the source and target languages are “adequate alternatives” (Vinay and Darbelnet 2004: 88). As Vinay and Darbelnet (2004: 84) point out, direct translation from source language (SL) into target language (TL) is possible in some cases due to parallel categories or parallel concepts. However, gaps or “lacunae” can also occur in the TL and in that case, these “must be filled with corresponding elements, so that the overall impression is the same for the two messages” (Vinay and Darbelnet 2004: 84). According to Vinay and Darbelnet (2004: 84), oblique translation takes place when translation into the TL is not possible without changes in the sentence order or the vocabulary of the language.

Peter Newmark expands on translation procedures in his *A Textbook of Translation* (1988). According to Newmark, translation procedures are used for “sentences and the smaller units of language” (Newmark 1988: 81). He also argues that the largest amount of work in translation of the text is done at the “level of the word, the lexical unit, the collocation, the group, the clause and the sentence” (Newmark 1988: 55). As the present thesis focuses mainly on the translation of such “smaller units of language”, the most relevant translation procedures pointed out by Peter Newmark are explored. The typology of translation procedures will be used for the analysis of the data in a science fiction text in the third chapter of the thesis.

Newmark points out 15 translation procedures: literal translation, transference, through-translation, naturalisation, cultural equivalent, functional equivalent, descriptive equivalent,

synonymy, transposition, modulation, recognised translation, compensation, componential analysis, reduction and expansion, and paraphrase. In addition, he also notes that it is possible to use combinations of translation procedures, thus creating “couplets, triplets, quadruplets” that are combined from two, three or four procedures at the same time (Newmark 1988: 91).

*Literal or close translation* is a translation procedure in which the SL is directly translated into the TL. Newmark (1988: 70) considers literal translation to be the “basic translation procedure”, and states that translation starts from literal translation. Newmark (1988: 69) also distinguishes varieties of close translation. In *word-for-word translation*, the grammar, word order and significance of all the words in the SL are conveyed directly into the translation in the TL (Newmark 1988: 69). In *one-to-one translation*, the words in the SL have similar words in the TL, but their “primary (isolated) meanings may differ” (Newmark 1988: 69). Literal translation can be used for translating from “one word to one word; group to group; collocation to collocation; clause to clause; sentence to sentence” (Newmark 1988: 69). However, Newmark also points out that literal translation is difficult to use “above the word level”. In such a case, according to Newmark, literal translation as a procedure can only be used if the meaning in the SL and the TL is similar, when the meaning is equivalent and the context of the SL does not change the meaning in the TL (Newmark 1988: 70). According to Newmark, literal translation is most likely used when the words are bound to the context to a smaller extent; this includes technical terms and original metaphors. Literal translation is less likely to be used with more general “collocations, colloquialisms, idioms, stock metaphors” (Newmark 1988: 80).

*Transference* refers to transferring of a word in the ST into the TT (Newmark 1988: 81). According to Newmark, transference also includes transliteration – the different alphabet of the SL is changed into corresponding alphabets in the TL – after which the word becomes a

“loan word” in the TL (Newmark 1988: 81). Vinay and Darbelnet (2004: 85) argue that borrowing words or expressions serves a stylistic purpose and is connected to the message the translator tries to convey in accordance with the message the author of the ST had tried to convey. They point out that borrowing foreign terms present in the ST is used in the TT to “introduce the flavour” of the SL (Vinay and Darbelnet 2004: 85). Newmark (1988: 82) asserts that transferred words should only include “cultural objects or concepts related to a small group or cult”. Transference is widely used for names of people, companies, geographical places, newspapers, as well as for titles of literary works, films, etc. (Newmark 1988: 82).

*Through-translation* (also *calque* or *loan translation*) involves literal translation of “common collocations, names of organisations, the components of compounds” and some phrases (Newmark 1988: 84). According to Vinay and Darbelnet (2004: 85), calque is a form of borrowing where a term or expression is borrowed from the SL and then literally translated into the TL. Newmark also points out that through-translation should only be used when the terms in question have already been recognized (Newmark 1988: 84).

*Naturalisation* is a translation procedure, in which source language words are adapted to the pronunciation and morphology used in the target language (Newmark 1988: 92).

*Cultural equivalent* is a translation procedure that involves translating a SL word by a “TL cultural word” (Newmark 1988: 82–83). Newmark refers to cultural equivalent as an “approximate translation” which has a limited use due to its inaccuracy; however, cultural equivalent is useful in texts of general nature, and also for providing explanations to readers who are unfamiliar with the culture of the source language (Newmark 1988: 83). Newmark also adds that the procedure of cultural equivalent is mainly intended to “support and supplement” another translation procedure in a couplet (Newmark 1988: 83).

*Functional equivalent* is a procedure commonly used with cultural words and often used in combination with transference. The procedure involves using “culture-free” words in the TL and results in making the SL words neutral and general (Newmark 1988: 83). According to Newmark, the procedure of functional equivalent is a cultural componential analysis, which is “the most accurate way of translating i.e. deculturalising a cultural word” (Newmark 1988: 83).

*Descriptive equivalent* is a procedure which refers to the translation of a particular SL word by combining its function and description in the target language (Newmark 1988: 83–84). According to Newmark (1988: 84), description and function are important parts in explanation, and therefore also in translation.

*Synonymy* is a procedure that is used for a word in the SL that does not have a “clear one-to-one equivalent” in the TL (Newmark 1988: 84). Synonymy is useful when translating literally is impossible and the word has little importance in the text (Newmark 1988: 84).

*Shifts or transpositions* involve changes in grammar when translating from the SL to the TL (Newmark 1988: 84). Vinay and Darbelnet (2004: 88) point out that transposition is a procedure in which one word class is substituted with another while leaving the overall message unchanged. According to Newmark, these types of changes in grammar can happen automatically when translating; or the need for such a change is due when the grammatical structure of the SL does not exist in the TL (Newmark 1988: 85). A third type of shift occurs when it is possible to translate literally, but the outcome is not natural in the TL (Newmark 1988: 85). Newmark also points out a fourth type, which involves the “replacement of a virtual lexical gap by a grammatical structure” (Newmark 1988: 85).

*Modulation* is a translation procedure pointed out in translation theories by Newmark, as well as Vinay and Darbelnet. According to Vinay and Darbelnet, modulation is a translation

procedure in which the form of the translated message in the TL is altered due to a change in perspective (Vinay and Darbelnet 2004: 89). The change happens when the result of the translation is grammatically correct yet it is regarded as “unsuitable, unidiomatic or awkward in the TL” (Vinay and Darbelnet 2004: 89). While Newmark recognizes Vinay and Darbelnet’s categorization of modulation, he refers to the procedure as “unconvincing” (1988: 89).

*Recognised translation* refers to the procedure of translating institutional terms that appear in the SL with “generally accepted translations” in the TL. Such translated terms may be accompanied with explanations by the translator (Newmark 1988: 89).

*Compensation* is a translation procedure which involves compensating for a loss of meaning that happened as a result of translation. The loss of meaning in one part of the sentence can be compensated in another part of the same sentence or in another adjacent sentence (Newmark 1988: 90).

*Componential analysis* involves comparing a source language word with a word in the target language which has a similar meaning but that is not a one-to-one equivalent. In componential analysis, the sense components of the word in question that are in common and also different in both languages are compared (Newmark 1988: 114). Newmark also points out that the meaning of the SL word is often more specific than of the TL word; and therefore, the translator has to add sense components to the TL word to provide a suitable equivalent (Newmark 1988: 114).

*Reduction* and *expansion* involve translating the SL term into TL, during which the lexical items in the translated TL term are either reduced or expanded (Newmark 1988: 90). According to Newmark (1988: 90) these translation procedures are often used intuitively or for a particular purpose in some cases.

*Paraphrase* is a translation procedure which involves expansion or clarification of a portion of the SL text. Paraphrase may have “important implications and omissions” (Newmark 1988: 91).

Newmark also mentions the use of *notes*, *additions* and *glosses*, which are used for additional information provided by the translator for the reader. Notes can include cultural notes, which refer to information explaining instances of dissimilarity between the cultures of the source and target languages. There are also technical notes, which are specific to the topic in question; and linguistic notes that provide explanations of “wayward use of words” *Glosses* are brief notes explaining the meaning of the word or expression (Newmark 1988: 91).

Proceeding from the theoretical background provided above, the Estonian translation of cyberpunk vocabulary in William Gibson’s *Neuromancer* is analyzed in the following chapter from the point of view of the translation procedures described.



### 3 DATA AND ANALYSIS

The empirical part of the thesis concentrates on comparing William Gibson's *Neuromancer* (Gibson 1995) and its Estonian translation *Neuromant* (Gibson 1997). The thesis compares the vocabulary in English with the translations in Estonian to see which translation procedures were used while translating the cyberpunk vocabulary and detect any possible systematic preferences.

The empirical data was collected into a corpus on the basis of the English-language *Neuromancer*. In English, there were altogether 72 cyberpunk terms and expressions identified in Gibson's novel which are presented in three larger categories: terminology referring to 1) persons; 2) technology and systems; and 3) activities connected with cyberspace. The categorization of the data is based on the context in which the vocabulary was used in Gibson's novel. The translation solutions to the lexical items in English comprise the analyzed data in Estonian. Including different translations of the terms, there were altogether 91 Estonian equivalents to the English terms.

The terms and expressions discussed are numbered and presented in italics, and accompanied by the sentences in which they occur. The number of example sentences is larger than that of source-text terms and expressions due to different translations of the English terms in several cases. There are altogether 90 example sentences that are provided in both English and Estonian, in which the terminology is accentuated in bold. The presented vocabulary is firstly defined and explained, using dictionaries and Internet sources and also taking into account the interpretation of these terms by the author of the present thesis. Secondly, the terms in all three categories are evaluated according to the translation procedures by Peter

Newmark, which were presented in Chapter 2 of the thesis. The summary of the analysis is presented at the end of the chapter.

### 3.1 Translation Procedures Used in *Neuromancer*

#### 3.1.1 Translating Terminology Referring to Persons Connected with Cyberspace

##### 1. *operator*

An *operator* is “someone whose job is to operate a machine or piece of equipment” (MED: 1049). In the context of cyberspace it refers to a person who controls a computer to access cyberspace.

- **Operators** above a certain level tended to submerge their personalities, he knew. (p. 119)

Ta teadis, et teat taseme saavutanud **operaatorid** kippusid ise oma isikupärasusi varjama. (p. 78)

In the above example, the translator has used literal translation to convey the SL word *operator* into the TL. In Estonian, the word *operaator* has an equivalent meaning to the word ‘operator’ in the SL.

##### 2. *console operator; console man*

A *console* is a “board with switches or buttons that controls a machine or a piece of electronic equipment” (MED: 314). In this context, a console is used to control a computer and both terms in question refer to people operating the console to access cyberspace.

- The microlights had been unarmed, stripped to compensate for the weight of a **console operator**, a prototype deck, and a virus program called Mole IX, the first true virus in the history of cybernetics. (p. 102)

Droonlennukid olid relvastamata ja üleliigsest kolast vabad, et sinna mahuks ka **puldimees**, prototüüpdekk ja Mutt IX-nimeline viirus, kübertehnika ajaloo esimene tõeline viirus. (p. 68)

- The Sprawl was a long strange way home over the Pacific now, and he was no **console man**, no cyberspace cowboy. Just another hustler, trying to make it through. (p. 11)

Sprawl oli nüüd pika ja kummalise teekonna kaugusel Vaikse Ookeani taga ning tema polnud enam **puldimees**, küberruumi kauboi\* vaid, mingi niisama kiibitseja, kes kuidagimoodi endal hinge sees hoida üritas. (p. 6)

The translator has used literal translation and the compound word ‘puldimees’ (‘pult’+‘mees’) in Estonian for both variants in the two example sentences above. *The Estonian Explanatory Dictionary* (EKSS) points out that an operator uses a ‘juhtimispult’ (control desk / console). An Estonian ‘pult’ is a device for switching something on or off or to control something (EKSS); the Estonian ‘pult’ is an equivalent of the English ‘console’ and the translator has also used literal translation ‘mees’ for the second part of the term *console man*. In case of the *console operator*, the translator has again translated ‘console’ as ‘pult’ in Estonian and replaced the formal ‘operaator’ that was previously used for the translation of the term ‘operator’ with an informal ‘mees’ (‘man’) without deviating from the original meaning.

### 3. *cowboy; cowboy hotshot; console cowboy; cyberspace cowboy; jockey; rider*

A *cowboy* is a “synonym for hacker” (Raymond 1996: 129), while a hacker is “somebody who uses a computer to connect to other people’s computers secretly and often illegally, so that they can find or change information” (MED: 675). As presented in the second example sentence of the previous set of terms, the term *cyberspace cowboy* was translated as ‘küberruumi kauboi’. In the instance of the first part of the term – ‘cyberspace’ – the translator used the procedure of through-translation and translated both elements of the compound. The first part of the compound word, ‘küber’ is a naturalised equivalent of ‘cyber’. The second part of the compound word, ‘ruum’, is an equivalent of ‘space’ in English. In case of *cowboy*, the translator used literal translation in order to convey the word in the TL. The loan word ‘kauboi’ was used in the Estonian translation. The translators also used an asterisk to indicate that the meaning of the term is explained in the notes provided by the translators. The translators pointed out that in this particular context of the term, a ‘cowboy’ does not refer to cows or the Wild West, but to freelance hackers (Gibson 1997: 215).

- Case was twenty-four. At twenty-two, he'd been a **cowboy**, a rustler, one of the best in the Sprawl. (p. 11)

Case oli 24-aastane. Kaks aastat tagasi oli ta olnud **kauboi**, vinge vend, üks parimatest Sprawlis. (p. 7)

- In the bars he'd frequented as a **cowboy hotshot**, the elite stance involved a certain relaxed contempt for the flesh. (p. 12)

Ta oli kõrtsides tuntud kui **meisterkauboi** ja selles eliitpositsioonis oli ta õppinud igasugusesse jõudeolekusse kui lihasuretamise suhtuma. (p. 7)

In the case of *cowboy*, the translator has used literal translation and the loan word 'kauboi' in Estonian. In the second example above, a *hotshot* is an informal word referring to "someone who is very good and successful at something" (MED: 734). The translator has not used a slang equivalent for the word 'hotshot' in Estonian and has opted for a more neutral wording in order to convey the meaning. In the term *cowboy hotshot*, the translator has used the procedure of literal translation with the first part of the term and descriptive equivalent with the second part of the term. The word order in the phrase has been changed during translation. In the Estonian equivalent 'meisterkauboi', the word 'meister' ('master' in English) is followed by the literally translated word 'kauboi'.

In the following example, the translator has used a compound word 'puldikauboi' ('pult'+ 'kauboi'), following a translation similar to the previously discussed terms 'console operator' and 'console man'. The first part of the Estonian word, 'pult', is an equivalent to the English 'console', whereas the second part is literally translated as 'kauboi'.

- 'You're a **console cowboy**.' (p. 39)

„Sina oled **puldikauboi**.” (p. 26)

A *jockey* is similar to *cowboy* in meaning. As Eric Raymond (1996: 123) points out, the term 'console jockey' is a variant of 'terminal junkie' which also includes variants such as 'terminal jockey' and 'console junkie'. The overall definition for all of them refers to an

aspiring hacker who spends most of the time working with a computer “just to get a fix of computer time” (Raymond 1996: 441).

- They'd all heard of Pauley, the redneck **jockey** from the 'Lanta fringes, who'd survived braindeath behind black ice. (p. 98)

Kõik nad olid kuulnud Pauleyst, Atlanta maamatsist **dzhokist**, kes oli musta jää taga ajusurmas olnud. (p. 65)

In the above example, the translators have used literal translation in translating *jockey* into Estonian; however, they have used an orthographically incorrect form ‘dzhoki’ instead of the correct form ‘džoki’. In both English and Estonian, the word ‘jockey’ commonly refers to a professional horse rider.

In the context of Gibson’s novel, a *rider* refers to something (it could be a person or, for example, artificial intelligence) that accesses a person’s mind and therefore, “rides” along with their consciousness.

- ‘Molly's got a **rider**,’ he said, ‘and Larry doesn't like that.’ (p. 73)

„Mollyl on **ratsanik** kaasas,“ ütles ta. „Ja Larryle see ei meeldi.” (p. 48)

In the above example, the translator has used literal translation and provided an Estonian equivalent ‘ratsanik’ for the word ‘rider’. The Estonian ‘ratsanik’ usually refers to people riding horses (EKSS) and therefore, it coincides with the common theme in connection with horse riding presented to the reader in both English and Estonian.

In translating of terms such as ‘cowboy’, ‘jockey’ and ‘rider’, the Estonian translators have opted for literal translation because these words convey a common theme of horse riding to the reader.

#### 4. *joeboy*

A *joeboy* is a slang term referring to an “apprentice hacker” (Urban Dictionary). In the following examples, the translators have used the translation procedure of functional

equivalent to find suitable equivalents in Estonian. This procedure is used to make the slang term in the SL more neutral in the TL.

- ‘My **joeboy** smelled the skin frying and pulled the trodes off me.’ (p. 139)  
 „Mu **jünger** tundis nahakõrbehaisu ja kiskus mul elektroodid küljest.” (p. 91)
- There were at least twenty other hopefuls ghosting the Loser, that summer, each one bent on working **joeboy** for some cowboy. (p. 98)  
 Luuseris jõlkus tol suvel peale tema veel paarkümmend lootustandvat tolgust, kes kõik lootsid salajas mõne kauboi **õpipoisiks** saada. (p. 65)
- ‘Wage was in here early, with two **joeboys**,’ Ratz said, shoving a draft across the bar with his good hand. (p. 9)  
 „Wage käis mõni aeg tagasi koos kahe oma **jobuga** siin,“ ütles Ratz terve käega üle laua õlut ulatades.” (p. 5)

In the above examples, the translators have used three different variants for the translation of the term *joeboy* – ‘jünger’, ‘õpipoiss’ and ‘jobu’. The Estonian ‘jünger’ refers to a follower or a successor of somebody of higher status (EKSS). ‘Õpipoiss’ refers to an apprentice (EKSS). The Estonian ‘jobu’ is a colloquial word referring to an untrained person (EKSS). It is also a slang word used to imply that a person is stupid (Loog 1991). All these variants in Estonian imply that the person in question is of a lesser status and is yet to master the necessary skills, which corresponds to the meaning in English.

## 5. *link man*

A *link*, short for ‘communications link’, refers to “a connection between two or more people, places” or “a means of travel or communication connecting two or more places” (MED: 879). Thus, in the context of the text, a *link man* is somebody who manages communication between people and places.

- At midnight, synched with the chip behind Molly's eye, the **link man** in Jersey had given his command. (p. 79)  
 Molly kellanäiduga sünkroniseerunud Jersey **sidemees** oli andnud käsu täpselt keskööl. (p. 52)

In the above example, the translator has opted for literal translation and used a compound word ‘sidemees’ (‘side’+‘mees’) in Estonian. The Estonian ‘side’ is an equivalent of ‘link’. ‘Mees’ (‘man’) is literally translated into Estonian.

## 6. *ghost*

A *ghost* refers to “unexplained phenomenon in the Net” (Cook 2001).

- ‘I had help. From a **ghost**. That was what I thought when I was very young, that there were **ghosts** in the corporate cores.’ (p. 272)

„Mind aidati. Üks **vaim**. Väga noorena uskusin ma, et korporatiivseis tuumis elavad **vaimud**.” (p. 183)

The translator has used literal translation in the above example. The Estonian ‘vaim’ also refers to a supernatural being (EKSS), a phenomenon that cannot be explained. The translator has also used the Estonian verb ‘elama’ (‘live’) in combination with ‘vaimud’ (‘ghosts’), thus attributing personal nature to the “ghosts” that are perceived to be “living” within the cyberspace.

## 7. *meat; meat puppet*

*Meat* refers to the “physical human body, especially as contrasted to virtual reality or an AI; a body controlled by another entity” (Prucher 2007: 117). It is also the “real world” (Cook 2001). Prucher (2007: 117) points out that the term *meat puppet* originates from the musical group *The Meat Puppets*. According to Mark Bould, Gibson used the term to “describe prostitutes with neural blocks” (Bould 2005: 217).

- It belonged, he knew – he remembered – as she pulled him down, to the **meat**, the flesh the cowboys mocked. (p. 284–285)

See kuulus, nagu ta teadis – nagu ta mäletas – kui tüdruk ta pikali tõmbas, **lihale**, ihule, mida kauboid mõnitasid. (p. 192)

- ‘Where's the **meat puppet**?’ (p. 176)

„Kus **lihanukk** on?” (p. 118)

The translator has used literal translation in the first example above because Estonian 'liha' refers to the physical body and nature of human beings (EKSS). In case of the second example, an Estonian 'lihanukk' ('liha'+ 'nukk') is a compound word in which the translator has used through-translation and then translated both elements into Estonian.

### 8. *Neuromancer*

*Neuromancer* is a character in the novel (and also the novel's title); however, it is technically not a person but artificial intelligence.

- 'Wintermute's going up against the other one, **Neuromancer**. For keeps. You know that?' (p. 296)
- „Wintermute astub selle teise, **Neuromant**’i vastu välja. Alatiseks. Teadsid sa seda?” (p. 200)

In the above example, the translators have opted to translate 'Neuromancer', but not another character's name – Wintermute – in the same example sentence. The translation of the term in Estonian follows the construction of such a word in Estonian as 'hiromant' ('chiromancer' in English). The compound is translated element by element. Evidently, the translator has used through-translation in combination with the translation procedure of naturalisation in order to adapt the word into the TL.

## 3.1.2 Translating Terminology Referring to Technology and Systems Connected with Cyberspace

### 1. *bank*

In the context of the novel, the English *bank* either refers to a 'memory bank' or a 'data bank' in a computer and the Estonian translator has opted to translate it as a term that clarifies the meaning in order to avoid confusion.

- 'Your boss wiped the **bank** on that other Hosaka, and damn near took ours with it.' (p. 230)
- „Su boss kustutas teise Hosaka **mälupangad** ja oleks peaaegu meie omad kah tühjaks teinud.” (p. 154)



In the above translation, the Estonian ‘mälu’ + ‘pank’) is a compound word which involves the use of expansion, as well as literal translation of the term ‘bank’.

- ‘The prototypes of the programs you use to crack industrial **banks** were developed for Screaming Fist.’ (p. 39)

„Teiesugused tungivad tööstuslikesse **andmepankadesse** just nende programmide abil, mis algselt olid Huilgava Rusika jaoks mõeldud.” (p. 26)

In the above example, the term ‘bank’ refers to a ‘data bank’ within cyberspace. The translator has again used expansion and used a compound word ‘andmebank’ in Estonian which is a literal translation of “data bank”.

## 2. *terminal; lap terminal*

A *terminal* refers to a “computer screen and a keyboard connected to a computer system” (MED: 1543). The term *lap terminal* refers to a nowadays commonly known ‘laptop’, a small portable computer (MED: 844).

- ‘He opened his eyes to the cool ruby stare of the **terminal**, its platinum face crusted with pearl and lapis. (p. 307)

„Ta avas silmad **terminali** jahedasse rubiinpilku. Terminali nägu kaunistasid pärlid ja lasuriit.” (p. 208)

The translators have used literal translation in the translation of the above example because in Estonian the word ‘terminal’ refers to a device connected to a computer system (EKSS).

- He tapped something out on a **lap terminal**. (p. 48)

Ta klõbistas midagi **oma süles**. (p. 33)

In the above case the translator has omitted the term *lap terminal* and instead, merely referred to it as ‘midagi oma süles’ (‘something on his lap’) in the Estonian translation. The omission is understandable since laptops were not common in the mid-90s Estonia. The translator does not make any innovative contributions or suggestions either.

### 3. *console*

A *console* refers to “the operator’s station of a mainframe /.../ the main screen and keyboard” (Raymond 1996: 123). In the context of Gibson’s novel, a console is a device used to control access to cyberspace.

- Molly was standing, looking down at a golden laser disk beside a small **console** on the marble top of a bedside table. (p. 222)

Molly seisis püsti, vaadates koldset laserplaati öölaua marmorplaadil väikese **konsooli** kõrval. (p. 148)

In the above example, the translator has opted for literal translation and used the naturalised ‘konsool’ in Estonian. Nowadays, ‘konsool’ in Estonian is mostly used for gaming devices. The translator has used an Estonian equivalent ‘pult’ to translate the English ‘console’ in the following example:

- But the dreams came on in the Japanese night like livewire voodoo, and he’d cry for it, cry in his sleep, and wake alone in the dark, curled in his capsule in some coffin hotel, his hands clawed into the bedslab, temperfoam bunched between his fingers, trying to reach the **console** that wasn’t there. (p. 11)

Ometi tungisid unenäod läbi jaapani öö nagu sädelev woodoo ning ta nuttis selle pärast, nuttis oma unedes, ärkas pimedas, üksi kängitsetuna kapslisse mingis logus hotellis, küüned madratsisse klammerdunud ja üritas haarata **pulti**, mida polnud. (p. 6)

### 4. *black box*

A *black box* refers to a “computer or similar piece of equipment that performs a complicated job” (MED: 138).

- She took a **black box** from her coat pocket and inserted a lead in the keyhole of the lock that secured the panel's circuitry. (p. 80)

Ta tõmbas taskust **musta karbi**\* ning surus juhtme paneeli toitekilpi. (p. 53)

In the case of this term, the translator has used literal translation. An asterisk is also used to indicate that the explanation of the concept is provided at the back of the book. According to the explanation, the term *black box* (also ‘blackbox’) enables to evade electronic circuitry and was taken into use by hackers (Gibson 1997: 217).

### 5. *net; security net*

The term *net* is a contracted form of 'computer network', a "system in which a set of computers are able to communicate with each other" (MED: 1003).

- 'It seems as though you know as much as my **net** does, Case'. (p. 48)  
„Tundub, et sul on samapalju infot kui minu **võrgul**, Case.” (p. 33)
- 'Take me a few minutes to screw their **security net** deep enough to get a fix.' (p. 171)  
„Nende **turvavõrgu** piisavalt põhjalik nässukeeramine võttis mõned minutid.” (p. 114)

In the first example above, the translator has opted for literal translation and used the Estonian equivalent 'võrk', which is, similarly to the English 'net', a shorter and more colloquial form of 'arvutivõrk' ('computer network'). In Estonian, the more exact translation of the English word 'network' is 'võrgustik'. An Estonian word "arvutivõrgustik" is also used for the English "computer network"; however, the use of 'arvutivõrk' in the Estonian translation above presents a more colloquial text which is also the purpose of the ST. The second example above also uses literal translation, as the translator has used a compound word 'turvavõrk', which is an equivalent of the term in English.

### 6. *meat toy*

A *meat toy* is used to refer to a system of entertainment intended for the 'meat', the physical humans, who use cyberspace simply for their own entertainment.

- Cowboys didn't get into simstim, he thought, because it was basically a **meat toy**. (p. 71)  
Tavaliselt kauboid simstim ei läinud, kuna see oli põhimõtteliselt **kehaline mäng**. (p. 47)

In the above example, the translator has used the procedure of descriptive equivalent and the Estonian 'kehaline' ('physical', 'corporeal') describes the physical nature of the concept. The

Estonian 'mäng' describes the concept as an activity rather than an object to be played with, which is implied with the English 'toy'.

### 7. *chip voice*

A *chip* is short of 'microchip' which is a small electronic component "used in computers and other machines" (MED: 249). The term *chip voice* refers to sounds generated with a computer or machine.

- The **chip voice** recited a ten-digit number. (p. 171)

**Mikroskeemi hääl** luges ette kümnekohalise numbri. (p. 114)

- 'Wintermute, Case. It's time we talk.'  
It was a **chip voice**. (p. 121)

„Siin Wintermute, Case. Meil on aeg vestelda.”  
See oli **masina hääl**. (P. 80)

In the first of the above examples, the translator has expanded on the original shortened English word 'chip' by using Estonian 'mikroskeem' ('microchip'). Estonian 'skeem' is a synonym of 'kiip' which is an equivalent of the English 'chip'. In the second example, the translator has used a descriptive equivalent 'masin' ('machine' or a "piece of equipment") to describe the concept instead of literally translating the word 'chip'. The Estonian 'hääl' is an equivalent of 'voice' in both examples.

### 8. *cut-out chip*

A *cut-out chip*, also known as "Neural Cut Out Chip" is an "electronic device which, when implanted in the brain of the subject, allows software to take over that person's body" (Technovelgy).

- 'Joke, to start with, 'cause once they plant the **cut-out chip**, it seems like free money.' (p. 177)

„Alguses oli see naljaasi, sest kui nad sulle **väljalõikekiibi** pähe istutavad, paistab, et raha tuleb niisama kätte.” (p. 118)

In the above example, the translator has used through-translation and translated both elements of the term literally. The Estonian ‘väljalõige’ has been used as an equivalent of ‘cut out’ in English; however, the meaning of ‘väljalõige’ in Estonian refers to something that is either cut out from some material or a part that is removed or missing (EKSS). An Estonian term such as ‘katkesti’ or ‘väljalülitus’ would perhaps express the meaning more accurately.

### 9. *code fabric*

The word *code* refers to a “set of instructions that a computer can understand” (MED: 277). The code is created by computer programmers who need to form an intricate system of such instructions and this is what is implied with the word ‘fabric’.

- A carefully engineered virus attacked the **code fabric** screening primary custodial commands for the sub-basement that housed the Sense/Net research materials. (p. 81)

Hoolega koostet viirusprogramm hakkas murdma **koodisüsteeme**, mis valvasid Sense/Neti maa-aluste hoidlate kõige salajasemaid paiku. (p. 53)

In translating the term in the example, the translator has used a compound word where the first part, ‘kood’ (‘code’) is literally translated and the second part of the word in Estonian, ‘süsteem’, exhibits the use of a descriptive equivalent to explain the meaning of the concept.

### 10. *simstim*

The term *simstim* is a neologism, an abbreviation coined from “simulated stimulation” (Cook 2001), the “simulation of the brain and nervous system of one person using a recording (or live broadcast) of another person’s experience” (Technovelgy). In Gibson’s novel it is a system that people can access and it is either used for entertainment or other specific purposes.

- Case winced as the betaphenethylamine hangover hit him with its full intensity, unscreened by the matrix or **simstim**. (p. 229)

Case võpatas, kui beetafenetüülamiinipohmakas lajatas talle kogu jõuga, maatriksist või **simstimist** varjestamatult. (p. 152)

In the above example, the translator has used transference and borrowed the term in the SL directly into the TL. In Estonian, *simstim* or ‘simulated stimulation’ can be directly translated as ‘simuleeritud stimulatsioon’, which makes the meaning understandable and transferring it into the source text is simple.

### 11. *cyberspace*

- Case flipped to **cyberspace** and sent a command pulsing down the crimson thread that pierced the library ice. (p. 84)

Case flippis end **küberraumi** ja saatis käsu mööda arhiivi jääd läbivat helendavpunast kiudu tee. (p. 56)

In the above example, the translator has used the compound word ‘küberraum’ (‘küber’ + ‘ruum’) in Estonian. The translator has used the procedure of through-translation. The Estonian word ‘küber’ is a naturalised equivalent of the English ‘cyber’. The second part of the compound word, ‘ruum’, is an equivalent of ‘space’ in English.

### 12. *matrix*

The term *matrix* refers to “cyberspace or virtual reality” (Prucher 2007: 117). In the following example sentence, the translator has used literal translation and an Estonian equivalent ‘maatriks’, a naturalised form of the English term.

- Case chewed his lower lip and gazed out across the plateaus of the Eastern Seaboard Fission Authority, into the infinite neuroelectronic void of the **matrix**. (p. 139)

Case näris oma alahuult ja libistas pilgu üle Idaranniku Fissioonihalduse platoode, neuroelektroonilise **maatriksi** sügaviku lõputusse. (p. 91)

### 13. *deck; cyberspace deck; matrix deck; simstim deck*

A *deck* refers to hardware that is used to access something (Cook 2001). In Gibson’s novel, a ‘deck’ can be used individually, or in combination with other terms – *cyberspace deck*, *matrix deck*, *simstim deck* – to indicate which system it is used to access.

- Cyberspace, as the **deck** presented it, had no particular relationship with the deck's physical whereabouts. (p. 130)

Küberryuum sellisel kujul, nagu **dekk** seda näitas, ei sõltunud mingil kombel deki füüsilisest asukohast. (p. 84)

In the above example, the translator has used literal translation and a naturalised word 'dekk' in Estonian; however, in Estonian it refers to an individual part of an audio or video device that is not operational on its own (EKSS). In combination with other terms, the translator has used the procedure of through-translation to produce the equivalents 'maatriksdekk' ('matrix deck'), 'küberryuumidekk' (cyberspace deck') and 'simstimdekk' ('simstim deck') in Estonian.

#### 14. *trode*; *dermatrode*; *trode helmet*;

The term *trode* is a contracted form of *electrode*, a "small piece of metal or wire that is used to send electricity through a system or through a person's body" (LDOCE). It is also used in the term *dermatrode* which is a combination referring to an electrode that is placed on the skin. In the following two example sentences, the translator has firstly used expansion and presented the full equivalent in Estonian – 'elektrood'. In the second example, the translator has applied the translation procedure of transference and transferred the ST word into the TT. Naturalisation is also used with the second part of the compound – the Estonian 'trood' is a naturalised form of the English 'trode'. An asterisk is also used with the Estonian translation of the term, directing the reader to look for an explanation provided by the translator. The translator explains that *dermatrodes* are electrodes placed on the epidermis (Gibson 1997: 216).

- Case put the **trodes** on and jacked in. (p. 199)

Case pani **elektroodid** külge ja lülis sisse. (p. 131)

- He settled the black terry sweatband across his forehead, careful not to disturb the flat Sendai **dermatrodes**. (p. 68)

Ta tõmbas musta elastse frotee-higipaela ümber pea, püüdes sealjuures mitte paigalt liigutada juba kohale asetet Sendai **dermatroode**\*. (p. 45)

In the case of the term *trode helmet* in the following example, the translator has again opted for expansion by using Estonian ‘elektrood’ for ‘trode’ in the literally translated ‘elektroodkiiver’ (‘electrode helmet’) in Estonian.

- But that had needed a van full of gear and a clumsy **trode helmet**. (p. 169)

Kuid selleks oli vaja läinud kaubikutäit aparatuuri ning kohmakat **elektroodkiivrit**. (p. 112)

### 15. *emp*

An *emp* is an abbreviation that stands for “electromagnetic pulse” and refers to “weapons that send a strong electromagnetic burst which destroys the circuits in electronical equipment and renders it useless” (William Gibson *aleph* 2010).

- They were through the ice, ready to inject Mole IX, when the **emps** went off. The Russian pulse guns threw the jockeys into electronic darkness; the Nightwings suffered systems crash, flight circuitry wiped clean. (p. 103)

Nad olid just murdnud jää ja valmistusid Mutt IX söötmiseks, kui **EMP**--d plahvatasid ja venelaste elektronkahurid dzhokid elektroonilisse pimedusse paiskasid. Nightwingide süsteemid langesid rivist välja, kui lennuparameetrid minema pühi. (p. 68)

The translator has used transference and the Estonian equivalent – EMP, short for ‘elektromagnetiline impulss’. The translator has followed the ST and provided no explanation of the term; however, the abbreviation is capitalized in Estonian, making clear that it is an acronym and a technical term.

### 16. *flesh input*

In the context of Gibson’s novel, *flesh*, similar to the term *meat*, refers to the physical human body and its functions. In computing, *input* refers to “information that is put into a



computer or a piece of electronic equipment using another machine” (MED: 780). Therefore, the term *flesh input* indicates the involvement of brain activity rather than physical impulses that is transmitted into a machine. In the context of the following example sentence, the simstim system is used.

- He knew that the trodes he used and the little plastic tiara dangling from a simstim deck were basically the same, and that the cyberspace matrix was actually a drastic simplification of the human sensorium, at least in terms of presentation, but simstim itself struck him as a gratuitous multiplication of **flesh input**. (p. 71)

Ta teadis, et elektroodid, mida ta kasutas, ja simstim-dekiga ühendet väike plastikplaat on oma olemuselt sarnased, ning et küberruumi maatriks oli tegelikult inimese sensooriumi erakordselt üksikasjaline kujutis. Vähemalt pealtnäha. Simstim ise kopeeris mõttetult tema **lihassüsteemi** tegevust. (p. 47)

The translator has used the translation procedure of descriptive equivalent and the compound word ‘lihassüsteem’ (‘muscular system’), indicating that physical activity and transmission of those impulses is involved in the process. However, as Cook (2001) points out, the simstim process usually involves a “DNI recording”. DNI stands for “Direct Neural Interface”, which is a “high-speed digital interface directly into the brain” (Cook 2001). Since simstim is a system that involves brain stimulation rather than direct physical bodily involvement, the resultant translation in Estonian is inexact and using “ajusüsteem” (‘brain system’) that indicates brain involvement would be a more exact way to convey the message of the ST.

### 17. *grading system*

There are no formal definitions available for the term *grading system* in the context of computing. It is possible that Gibson used the term simply to add a technical element to the text. Therefore, in order to translate the term, its meaning can be deduced from the example sentence below. In the following example, the “Kuang” refers to a computer virus named “Kuang Grade Mark Eleven” that is used to enter computer systems (William Gibson 1998). A computer virus is a program that enters [...] computer and damages or destroys

information (MED: 310). To ‘grade’ is either to “judge the quality” of something or to “separate things into different groups according to quality, size, importance, etc.” (MED: 654). The noun ‘grade’ also refers to levels of school (MED: 654). The latter could be applied to a computer virus moving on different levels. Therefore, a ‘grading system’ possibly refers to a system used by a computer virus to detect and evaluate information it is supposed to attack on different levels within the cyberspace.

- ‘Ever hear of a **grading system** like Kuang, Mark Eleven?’ (p. 158)  
 „Oled kunagi kuulnud Kuangi-nimelisest Mark-11 **graduatsioonisüsteemist**?” (p. 105)

In the Estonian translation of the above example, a compound ‘graduatsioonisüsteem’ (‘graduatsioon’ + ‘süsteem’) was used. The compound ‘graduatsioonisüsteem’ has no formal meaning in Estonian dictionaries. Neither does the word ‘graduatsioon’, the first part of the compound. It is possible that the translator proceeded from the English adjective ‘gradual’ and transferred it into the TL, thus forming ‘graduatsioon’ in Estonian. The second part of the term was literally translated as ‘süsteem’ into Estonian. Since ‘Kuang’ is also mentioned in the same sentence, the translator could have used literal ‘hindamissüsteem’ (‘grading system’) or an explanatory ‘viirussüsteem’ (‘virus system’) to make the meaning more clear.

## 18. *gear*

*Gear* refers to a “machine or part of a machine that does a particular job” (MED: 622). In the context of Gibson’s novel, it is jargon referring to hardware, the computers and other machinery used by the hacker protagonists.

- ‘What about my **gear**?’ Case asked. ‘My deck.’ (p. 105)  
 „Aga minu **staff**?” küsis Case. „Minu dekk?” (p. 69)

In case of the above example, the translator has used a slang term ‘staff’ in Estonian. ‘Staff’ is a naturalised form of English ‘stuff’ which refers to a “variety of objects or things” (MED: 1488). However, ‘staff’ in Estonian also refers to narcotics (Loog 1991). The use of Estonian slang in this instance might also be an attempt by the translator to compensate for a slang term that was previously translated into Estonian in a more neutral form.

- But that had needed a van full of **gear** and a clumsy trode helmet. (p. 169)  
Kuid selleks oli vaja läinud kaubikutäit **aparatuuri** ning kohmakat elektrodkiivrit. (p. 112)
- ‘It's your deck,’ Armitage said, ‘and the other **gear**. Help him get it in from the cargo bay.’ (p. 129)  
„Su dekk,“ ütles Armitage, „ja muu **masinavärk**. Aita tal see pagasilaost ära tuua.” (p. 83)

In the two examples above, the translator has found descriptive equivalents in Estonian which refer to the involvement of machinery. ‘Aparatuur’ (‘apparatus’ or ‘equipment’ in English) refers to a system of apparatuses, and ‘masinavärk’ is colloquial for ‘machine’ or ‘mechanism’. In comparison with ‘gear’ in English, the register of the solutions in Estonian is less slangy, while ‘aparatuur’ might be formal/scientific and ‘masinavärk’ colloquial.

### 19. *grid*; *grid point*

The terms *grid* and *grid points* are connected with the previously discussed terms *net*, *cyberspace*, and *matrix*. The formal definition of *grid* explains that it is a “pattern of straight lines that cross each other to form squares” (MED: 661) and it can be used as a map to find different points of interest. Cyberspace also consists of lines that connect different points where data can be inserted or accumulated, a network of such points on the map. It is not a physical pattern, but a pattern formed in virtual reality. In the context of Gibson’s novel, computer hackers can move between different points on the grid for various purposes.

- We backtracked, traced you through the **grid**, determined that you'd instigated a riot at Sense/Net. (p. 192)  
Läksime jälgi pidi tagasi, jälitasime sind läbi **võrgu**, taipasime, et teie olite Sense/Netis märuli korraldanud. (p. 127)
- Case punched to within four **grid points** of the cube. (p. 140)  
Case liikus kuubis nelja **võrgupügala** kaugusele. (p. 92)

The translator has applied literal translation in the above examples. The translator has used Estonian 'võrk' ('net'; 'network') as a basis for translation. The Estonian equivalents for 'grid' are 'võrk' or 'võrgustik', meaning 'network' in English. The Estonian 'pügal' in the compound 'võrgupügal' for 'grid point' is a colloquial equivalent for 'point' in English.

## 20. *holo*

The term *holo* is a contraction of 'hologram' (Prucher 2007: 89), a "three-dimensional picture" (MED: 723). The term is "used to indicate that something is used to create or display holograms or that something is or uses a hologram" (Prucher 2007: 89).

- The first of the **holos** waited just beyond the curve, a sort of triptych. (p. 249)  
Esimene **hologramm**, omamoodi triptühhon, ootas just käänaku taga. (p. 167)

In the above example sentence, the translator has again applied the translation procedure of expansion and used the full term literally translated as 'hologramm' in Estonian.

## 21. *ice; icebreaker; black ice; hell ice; command ice*

ICE is an acronym for Intrusion Countermeasures Electronics (Raymond 1996: 253). It is a fictional concept which refers to "electronic protection for computer databases" (Technovelgy). The term was popularized by Gibson and in the context of the *Neuromancer*, 'ice' refers to "software that responds to intrusion by attempting to immobilize or even literally kill the intruder" (Raymond 1996: 253). 'Ice' is also a metaphor, creating an imagery

of a solid physical object that is hard to break. Therefore, the imagery of ice also works in Estonian equivalent 'jäa' which has been used by the translator in the following example.

- 'Ice from ICE, intrusion countermeasures electronics.' (p. 39)

„Jah, jäa, ICE\*, *intrusion countermeasure electronics*. Vasturünnaku elektroonika.” (p. 27)

In the above example, the translator has used literal translation in the case of Estonian 'jäa' and transference in bringing out the acronym and its explanation in English. The translator has also provided an Estonian translation of the concept – 'vasturünnaku elektroonika' ('counterattack electronics'). The Estonian 'vasturünnak' ('counterattack') directly indicates an attack, which is not implied in English 'countermeasure'. The Estonian equivalent to 'countermeasure' is 'vastumeede'. Using a through-translation "sissetungi vastumeetmete elektroonika" would have been more accurate. The translator has also used an asterisk, indicating that there is an explanation available for the reader. The translators explain that since the equivalent of 'ice' in Estonian is 'jäa', they have used it also in wordplays related to ice and icebreaking in Estonian (Gibson 1997: 216).

- He punched himself down a wall of primitive **ice** belonging to the New York Public Library, automatically counting potential windows. (p. 72)

Ta paigutas enese New Yorgi raamatukogu **kupli** tippu, libistas end piki seda alla ja luges automaatselt üle kõik võimalikud aknad. (p. 48)

In case of the above example, the translator has used a descriptive equivalent 'kuppel' ('dome') in Estonian for the English 'ice'. The Estonian 'kuppel' refers to a structure that is used to cover something (EKSS); therefore, it describes the function of 'ice' in the context it is presented in Gibson's novel.

- He watched as his **icebreaker** strobed and shifted in front of him, only faintly aware of his hands playing across the deck, making minor adjustments. (p. 78)

Ta olbas oma **jäälõhkuja** jõulist edasitungi, kuna sõrmed dekil omasoodu ja justkui iseenesest tööd tegid. (p. 52)

In the above example, the translator has applied literal translation. *Icebreaker* refers to a “program designed for cracking security on a system” (Raymond 1996: 253). The Estonian equivalent conveys both the function and the metaphor into the TL.

In case of the following examples, Gibson has used different variants of the concept ‘ice’, each of them having a certain purpose. *Black ice* refers to “illegal countermeasure software which causes physical harm or death to an intruder” (Cook 2001). The translator has used literal translation in the Estonian equivalent ‘must jää’.

- They'd all heard of Pauley, the redneck jockey from the 'Lanta fringes, who'd survived braindeath behind **black ice**. (p. 98)

Kõik nad olid kuulnud Pauleyst, Atlanta maamatsist dzhokist, kes oli **musta jää** taga ajusurmas olnud. (p. 65)

- ‘That's king **hell ice**, Case, black as the grave and slick as glass. Fry your brain soon as look at you.’ (p. 199)
- „See on tõeline **põrgujää**, Case, must kui haud ja sile kui klaas. Praeb su aju palja pealevaatamisega ära.” (p. 132)

*Hell ice* is another variant of ‘black ice’ and the translator has again used literal translation in the Estonian ‘põrgujää’. The word ‘king’ in ‘king hell’ refers to a shortened version of the slang expression “fucking hell” (Urban Dictionary) and it is used as an intensifier in the sentence. The translator has opted for using the neutral ‘tõeline’ (‘genuine’) instead of the slang expression in English.

- Case's virus had bored a window through the library's **command ice**. (p. 81)

Case'i programm oli närinud augu arhiivi **komandojäässe**. (p. 54)

In the above example, the phrase refers to a certain function of the concept ‘ice’. *Command ice* has a controlling function. The translator has used the procedure of literal translation and a compound word ‘komandojää’ in Estonian.

## 22. *cranial jack; jack panel*

The noun *jack* refers to a “type of electrical plug that fits into a socket” (MED: 806). In the context of cyberpunk, a *jack* is used to enter or exit cyberspace. Prucher points out that a ‘data jack’ is cybernetically implanted into a person’s brain in order to “connect one’s brain directly to a computer or cybernetic device” (Prucher 2007: 103). Therefore, the term *cranial jack* describes directly the area where the “plug” is to be inserted – the cranium.

- ‘The matrix has its roots in primitive arcade games,’ said the voice-over, ‘in early graphics programs and military experimentation with **cranial jacks**.’ (p. 67)

„Maatriksi juured on primitiivsetes arvutimängudes,“ ütles hääl, „varajastes graafilistes programmides ja sõjaotstarbelistes **ajulülitustes**.” (p. 44)

In the above example, the translator used descriptive equivalent and the Estonian compound word ‘ajulülitus’ (‘brain switching’). The translator has used ‘aju’ (‘brain’) instead of using “kolju” (‘cranium’) in Estonian, which describes the direct connecting of the brain that is indicated with the term. The Estonian noun ‘lülitus’ (‘circuit / switching / connection’) refers to a set of electrical elements connected with wires (EKSS). In this case, using the Estonian ‘lülitus’ makes the term more neutral and general than the slang expression ‘jack’ in English. However, using the Estonian ‘pistik’ (‘plug’) and possibly a compound “koljupistik” for ‘cranial jack’ might express the meaning of the term more accurately.

- They came to another monitor, an antique Sony, this one mounted above a console with a keyboard and a complex array of **jack panels**. (p. 269)

Nad jõudsid teise monitorini, iidse Sonyni, mis seisis klaviatuuri ja tüsilike **lülituspaneelide** riviga konsooli otsas. (p. 181)

The term ‘*jack panel*’ refers to a device that is used to control entering and exiting cyberspace. In the above example, the translator has applied the procedure of descriptive equivalent in combination with literal translation to produce the Estonian ‘lülituspaneelid’ (lülitus+’paneelid’) for ‘jack panels’. The Estonian noun ‘lülitus’ is a descriptive equivalent

for the slang term ‘jack’. Literal translation ‘paneelid’ (‘panels’) has been used with the second part of the Estonian compound word.

### 23. *ladder*

In the context of Gibson’s novel, a *ladder* refers to a “system that has different levels through which you can progress” (MED: 839).

- It took three more jumps up the **ladder** before he reached Tessier-Ashpool. (p. 158)

Selleks, et Tessier-Ashpoolini jõuda, tuli veel kolm **pulka** kõrgemale karata. (p. 104)

To *jump up the ladder* in the above example refers to moving within that system from one level to another and not the physical movement of climbing up a ladder. This system exists in cyberspace and it is connected to previously discussed terms such as *net* and *grid*. In the example, the translator has used a descriptive equivalent. Since a ladder is formed of “two long pieces of wood or metal joined by smaller pieces called rungs” (MED: 839), the translator has used an Estonian equivalent ‘pulk’ (‘rung’) to describe the action of climbing up a ladder, or in the context of the novel, moving between locations the cyberspace.

### 24. *news morgue*

In the context of Gibson’s novel, the term *news morgue* is a slang expression referring to news archives that can be accessed in the cyberspace.

- Well, I had my cowboy buzz the **news morgues** until we found Tessier-Ashpool in litigation. (p. 95)

Noh, ma panin kauboi **uudistearhiivi** tuhnima, kuni me leidsimegi ühe Tessier-Ashpooli puudutava kohtuloo. (p. 63)

In the example above, the translator has used through-translation with the compound word ‘uudistearhiiv’ (‘uudised’+‘arhiiv’) in Estonian. The Estonian ‘uudised’ is an equivalent for



the English ‘news’. The translator has used a neutral expression with the second part of the compound, the Estonian ‘arhiiv’ (‘archive’) instead of the slang term ‘morgue’.

### 25. *one shot cassette*

In the context of Gibson’s novel, the term *one shot cassette* refers to a data storage format that can only be used once for a specific purpose. The ‘cassette’ is used for inserting a virus through a computer into cyberspace.

- ‘Well, I got a user-friendly Chinese icebreaker here, a **one shot cassette**. Some people in Frankfurt say it’ll cut an AI.’ (p. 158)

„Nonii. Mul on siin **ühe kasseti** peal kasutajasõbralik Hiina jäälõhkuja. Mingid tüübid Frankfurdis kinnitavad, et see saab TI häkkimisega hakkama.” (p. 105)

In the above example, the translator has used literal translation in translating the Estonian ‘kassett’ as ‘cassette’ in English; however, the Estonian translation of the term gives a false impression that a regular cassette is simply used to carry a virus instead of a cassette that is specifically intended for a certain purpose (i.e. inserting a virus).

### 26. *sting*

A *sting* is the “sharp part of an insect’s or animal’s body that it can push into your skin” (MED: 1470). In the context of Gibson’s novel, the term *sting* is used figuratively to express the forceful movement of the Kuang computer virus on its way through cyberspace and the security blocks it is supposed to penetrate.

- In the instant before he drove Kuang’s **sting** through the base of the first tower, he attained a level of proficiency exceeding anything he’d known or imagined. (p. 309)

Hetk enne, kui ta Kuangi **astlaga** esimese torni jalamisse sisse sõitis, omandas ta vilumuse sellise taseme, mis ületas kõik, mida ta teadnud või ette kujutanud oli. (p. 209)

In the above example, the translator has used literal translation and an Estonian equivalent ‘astel’ of the English ‘sting’.

### 3.1.3 Translating Terminology Referring to Activities Connected with Cyberspace

#### 1. *do ice*

In the context of Gibson's novel, the expression *do ice* refers to an action taken in order to break through security programs to obtain information from a database of a particular company or organization.

- 'Then he **did** the lawyer's **ice** and we got the family address. Lotta good it did to us.' (p. 95)
- „Poiss **kauris** end büroosse **sisse**, mingit teavet me ka saime, aga tolku ei mingit.” (p. 63)

In the above example, the translator has not included the wordplay with 'ice' ('jäa' in Estonian). If the translator had used wordplay with 'ice', they might have translated the expression as 'jääd lõhkuma' ('to break the ice'). Instead, the translator has used an Estonian dialect word 'kaurima' ('dig' or 'burrow' in English) for the English expression, as the English 'ice' is omitted. The Estonian expression 'sisse kaurima' means 'dig/burrow into'. It seems to be a case of descriptive equivalent, where the translator describes the action (breaking through the ice) as digging or burrowing through to get to the information. Using an Estonian dialect word for the slang expression in English has created the effect of non-standard register.

#### 2. *burn*

In the context of cyberspace, the term *burn* is used figuratively and it refers to causing harm or destroying something, usually with a computer virus.

- 'So if Wintermute's backing the whole show, it's paying us to **burn** it. It's **burning** itself.' (p. 158)
- „Seega, kui Wintermute on kogu selle tsirkuse taga, siis maksab ta meile selle eest, et me ta **läbi kõrvetaksime**. Ta **kõrvetab** iseennast.” (p. 105)

In the above example, the translator has used literal translation and the Estonian equivalent ‘kõrvetama’ of the English ‘burn’. The Estonian expression ‘läbi kõrvetama’ was also used to indicate the intent to cause harm or destroy.

- ‘Some kind of run, wasn't it? Tried to **burn** this Russian nexus with virus programs. Yeah, I heard about it. And nobody got out.’ (p. 39)
- „See oli vist mingi tõmme? Venelaste võrku püüti viirusprogrammidega **halvata**. Muidugi olen ma sellest kuulnud. Keegi ei pääsenud sealt eluga.” (p. 26)

In the above example, descriptive equivalent was used. The Estonian ‘halvama’ refers to verbs ‘paralyze’ or ‘cripple’ in English, which indicates the intent to harm the network in cyberspace.

### 3. *buzz*

The meaning of the term *buzz* and its translation depend on the context presented in the example sentences. According to Partridge (2002: 168), one of the definitions for the term *buzz* is a ‘pickpocket’. Gibson has used the term as a verb. Therefore, to ‘buzz’ means to “pickpocket” in the context of the novel. In the case of the following example sentences, the term *buzz* refers to an activity of searching through something, which, in the context of Gibson’s novel takes place in a cyberspace database or a computer program.

- ‘Well, I had my cowboy **buzz** the news morgues until we found Tessier-Ashpool in litigation.’ (p. 95)
- „Noh, ma panin kauboi uudistearhiivi **tuhnima**, kuni me leidsimegi ühe Tessier-Ashpooli puudutava kohtuloo.” (p. 63)
- Case jacked out. ‘Shit,’ he said, ‘how do you think Dixie got himself flatlined, huh? Trying to **buzz** an AI. Great...’ (p. 139)
- Case lülis end välja. „Pask,” ütles ta. „Mis sa arvad, kuidas Dixie oma EEG sirgeks lasi, ah? TI kallal **nokkides**. Suurepärase...” (p. 91)
- He told her about his attempt to **buzz** the Berne AI. (p. 153)
- Ta pajatas Mollyle katsest Berni TI-d **surkida**. (p. 101)

The translators have used the translation procedure of descriptive equivalent to find suitable equivalents in Estonian. The translators have used 'tuhnima' ('rummage' in English), 'nökkima' ('pick') and 'surkima' ('tamper') as equivalents of 'buzz'. In all of these cases, a secretive activity of finding something or looking through something is expressed in both the SL and the TL.

#### 4. *crack* (v)

In the literal sense, to *crack* is to “deliberately break something open in order to get what is inside” (MED: 342). In the context of computing, *crack* refers to the “act of breaking into a computer system” by using “common weaknesses in the security of target systems” (Hacker Slang 2009). Attempting to *crack* the systems in cyberspace is the main activity of the protagonists of Gibson’s novel.

- ‘Hot shit, Case. It’s a slow virus. Take six hours, estimated, to **crack** a military target.’ (p. 160)  
 „Kuum kama, Case. See on aeglane viirus. Sõjalise sihtmärgi **murdmiseks** läheb arvestiste kohaselt kuus tundi.” (p. 106)
- ‘You ever try to **crack** an AI?’ (p. 138)  
 „Oled sa kunagi TI-d **lahti murda** üritanud.“ (p. 91)

In the above examples, the translator has used the translation procedure descriptive equivalent and the Estonian ‘murdma’ (‘break’) or ‘lahti murdma’ (‘break open’) for the English ‘crack’.

#### 5. *cut ice*

In the context of Gibson’s novel, the expression *cut the ice* is similar to the previously discussed term *crack* and it refers to an activity of penetrating security systems.

- The **cutting** of Sense/Net’s **ice** took a total of nine days. (p. 76)  
 Sense/Neti **jää saagimiseks** kulub üheksa ööpa. (p. 50)

In case of the above example, the translator has used literal translation for ‘ice’ – ‘jää’ in Estonian. The translator has used descriptive equivalent with the Estonian verb ‘saagima’ (verb ‘saw’ in English) instead of the Estonian equivalent ‘lõikama’ for the English verb ‘cut’, thus describing the action needed to penetrate an intricate system such as the ‘ice’. Sawing is used for larger objects where cutting may be insufficient, therefore the choice of the translator can be understandable.

#### 6. *cycle* (v)

In computing, to *cycle* is to “power off a machine [or a program] and then power it on immediately, with the intention of clearing some kind of hung or gronked state” (Hacker Slang 2009).

- Case's program was **cycling**. (p. 82)

Case'i programm **liikus edasi**. (p. 54)

In case of the above example, *cycling* refers to an activity the program goes through in order to recover from a temporarily suspended state. The translator has used descriptive equivalent and the Estonian expression ‘edasi liikuma’ (‘move forward’) to indicate the continuing movement of the program.

#### 7. *flatline*

The informal term *flatline* refers to dying (MED: 567). In cyberpunk science fiction, the term refers to “flattening of EEG traces upon brain-death” (Hacker Slang 2009). In the context of cyberspace, flatlining occurs when the overstimulation a certain person experiences in cyberspace causes their death outside of cyberspace.

- The one in Rio is the one that **flatlined** you, that first time. (p. 158)  
 „See Rio oma on seesama, mis sul esimesel korral **EEG sirgeks tõmbas**.” (p. 105)

In the above example, the translator has used the translation procedure of descriptive equivalent and expanded the term with the abbreviation for “electroencephalogram” – ‘EEG’ – that is also used in Estonian. The colloquial ‘sirgeks tõmbama’ in Estonian is used to explain the process of flatlining, describing what happens to the EEG.

#### 8. *flip* (v)

The term *flip* refers to quick movement, action or change in position (MED: 571). In the context of cyberspace, ‘flip’ refers to quickly moving in and out of cyberspace.

- Case jacked in and **flipped** for the matrix. (p. 230)  
 Case lülis sisse ja **flippis** maatriksisse. (p. 51)

In the above example, the translator has used transference and naturalisation in conveying the verb *flip* in the SL into the TL.

#### 9. *hit the switch*

To *hit* is to “press something such as a switch on a machine, vehicle or computer in order to make it do something” (MED: 717). The expression *hit the switch* is connected to the previous term *flip*. Since entering and exiting the cyberspace involves the use of devices with switches, the expression refers to controlling such devices to enter or exit cyberspace.

- ‘Case, you take off,’ she said, and he **hit the switch**, instantly back in the matrix. (p. 74)  
 „Case, tõmba lesta,” ütles Molly, ja Case **vajutas lülitile**, mis ta maatriksisse tagasi tõi. (p. 49)

In the above example, the translator has used the procedure of descriptive equivalent in combination with literal translation. The Estonian ‘lüliti’ is an equivalent of the English

‘switch’. The typical Estonian collocation ‘vajutas lülitle’ (‘pressed the switch’ in English) is used as an equivalent of the term *hit the switch*.

- Case **hit the switch** as his program surged through the gates of the subsystem that controlled security for the Sense/Net research library. (p. 79)

Case **flippis** just siis, kui programm murdis Sense/Neti väravad, mis valvasid arhiivi turvalisust. (p. 52)

In the case of the above example, the translator chose the Estonian translation ‘flippis’ of the English term *flip* discussed above to convey the intended meaning of the SL term ‘hit the switch’. The translator has created the effect of non-standard register by using the word ‘flippis’ in the Estonian translation.

#### 10. *jump* (v)

To *jump* is to “move from one point in the universe to another without passing through the intervening points; to make the transition between normal space and hyperspace” (Prucher 2007: 104). Thus, in the context of cyberspace it refers to movement between different locations within the cyberspace. In the following example, the translator has used literal translation and the Estonian equivalent ‘hüppama’ as an equivalent of the English ‘jump’:

- Case punched again, once; they **jumped** forward by a single grid point. (p. 140)

Case liikus taas; nad **hüppasid** edasi üheainsa pügala võrra. (p. 92)

#### 11. *jack in/into; jack out* (v)

The phrasal verb *jack in* refers to connecting “one’s brain directly to a computer or cybernetic device by means of a cybernetically implanted data jack” (Prucher 2007: 103). Raymond (1996: 264) adds that to *jack in* means to “log on to a machine or connect to a network /.../ for purposes of entering a virtual reality simulation”. Raymond also points out that the term originates from cyberpunk SF where it refers to “the act of plugging an electrode

set into neural sockets in order to interface the brain directly to a virtual reality” (Raymond 1996: 264). In the context of cyberspace, to *jack in/into/out* is to prepare oneself to enter into cyberspace, or to remove the used devices after exiting the cyberspace.

- He slotted some ice, connected the construct, and **jacked in**. (p. 99)  
Ta sõotis annuse jääd, klõpsutas siis tajumit ja **logis end sisse**. (p. 65)
- ‘Your nervous system would fall out on the floor if you **jacked in** now.’ (p. 44)  
„Kui sa end praegu **sisse lüleksid**, lendaks kogu su närvisüsteem laiali.” (p. 30)

In the above examples, the translator has used the procedure of descriptive equivalent in finding suitable equivalents for translating the terms. The Estonian ‘sisse logima’ (‘log in’) and ‘sisse lülima’ are used as equivalents of ‘jack in’. The latter is a variant of ‘sisse lülitama’ (the phrasal verb ‘switch on’ in English).

- ‘So I **jack into** the bank I’m using, I can give it sequential, real time memory?’ (p. 99)  
„Nii et kui ma selle oma andmepangaga **ühendan**, võin muuta selle sekventsiaalseks virtuaalseks reaalsuseks, kas pole?” (p. 66)
- ‘It’s a flip flop switch, basically. Wire it into your Sendai here, you can access live or recorded simstim without having to **jack out** of the matrix.’ (p. 70)  
„Põhimõtteliselt flip-flop lüliti. Kui see Sendaiga ühendada, pääseb maatriksist **väljumata** otse või salvestet simstim-mällu.” (p. 46)

In the above examples, the translator has again used descriptive equivalents, translating ‘jack in’ as ‘ühendada’ (‘connect’) and ‘jack out’ as ‘väljuma’ (‘exit’).

## 12. *key* (v)

The verb *key* refers to an activity to “put information into a computer or other electronic machine using keys or a keyboard” (MED: 825). In the context of Gibson’s novel, the hackers need to use a keyboard to send commands to a computer or some other necessary device mentioned in the novel for various purposes. In the following two examples, the translator has



used descriptive equivalents for the English verb 'key' in Estonian – 'toksima' ('tap') and 'klõbistama' ('click') describes the activity and the resultant sound of using a keyboard.

- The Flatline began to chant a series of digits, Case **keying** them on his deck, trying to catch the pauses the construct used to indicate timing. It took three tries. (p. 101)

Sirgjoon ütles numbraid ette ja Case üritas neid õigetes kohtades pause tehes dekki **toksida**, kuid ikka tuli värk alles kolmandal korral välja. (p. 67)

- Case began to **key** the sequence the Finn had purchased from a mid-eschelon sarariman with severe drug problems. (p. 54)

Case **klõbistas** segmenti, mille Soomlane oli ostnud tõsiste narkoprobleemidega keskastme sararimanilt. (p. 54)

In the following example, the translator has used descriptive equivalent as the Estonian 'siirduma' describes the resultant action of keying a command into the computer to access the simstim.

- **Keying** back into her sensorium, into the sinuous flow of muscle, senses sharp and bright. (p. 72)

Seejärel **siirdus** ta tagasi Molly sensooriumi, tema teravate aistingute ja lihaste rütmi. (p. 48)

### 13. *punch* (v)

The term *to punch* is similar to the verb *key*, as a keyboard is used for entering commands for the computer. Since cyberspace is not a physical realm, movement in cyberspace involves giving a series of commands to the computer. The expressions involving the verb *punch* express either the activity of using the keyboard or the result of the movement command given to the computer and accessing a certain program in cyberspace.

- Case **punched** to within four grid points of the cube. (p. 140)

Case **liikus** kuubist nelja võrgupügala kaugusele. (p. 92)

- He **punched** himself **through** and found an infinite blue space ranged with color-coded spheres strung on a tight grid of pale blue neon. (p. 81)

Ta **lipsas** sellest **läbi** ning nägi ääretut sinist ruumi, mis oli kahvatusinise neonvalgusega üle valat värvikoodidega kerasid täis. (p. 54)

- ‘Someone else has to learn it and bring it here, just when you and the Flatline **punch through** that ice and scramble the cores.’ (p. 207–208)

„Keegi teine peab selle teada saama ja siia tooma samal hetkel, kui sina ja Sirgjoon jääst **läbi murrate** ja tuumad purustate.” (p. 138)

In the above example sentences, the translator has expressed the movement of the character and used the procedure of descriptive equivalent. The Estonian word ‘liikuma’ (English verb ‘move’) and the expressions ‘läbi lipsama’ (‘slip through’) and ‘läbi murdma’ (‘break through’) express the use of the keyboard to give commands and the resulting action of movement.

#### 14. *ride* (v)

In the context of cyberspace, to *ride* is to perform an action that results in moving towards a specific object in cyberspace in order to access the information in there or to penetrate a security system within the cyberspace using a computer virus. ‘Riding’ a computer virus is a figurative expression for using a computer virus in cyberspace.

- ‘Doesn't mean shit, how deep you and the Flatline **ride** that Chinese virus, if this thing doesn't hear the magic word.’ (p. 207)

„See, kui sügavale sa koos Sirgjoonega sellel Hiina viirusel **ratsutad**, ei tähenda sittagi, kui see asi siin ei kuule võlusõna.” (p. 138)

In the above example, the translator has used literal translation and the Estonian equivalent ‘ratsutama’ of the English verb ‘ride’.

- ‘That's the sting,’ the construct said. ‘When Kuang's good and bellytight with the Tessier-Ashpool core, we're **ridin'** that **through**.’ (p. 216)

„See on astel,” ütles tajum. „Kui Kuang on ennast kenasti vastu Tessier-Ashpooli tuuma litsunud, **põrutame** sellega **läbi**.” (p. 144)

In the above example, the translator has used literal translation and the colloquial expression ‘läbi põrutama’ in Estonian which is an equivalent for the expression ‘ride through’ in English.

15. *run* (v)

In the context of computing, the verb *run* refers to an activity to “start or to use a computer program” (MED: 1303). In the context of the novel, the term *run* refers to using a computer virus to attack a security system and access information and computer programs in cyberspace.

- ‘He says **run** it and **run** it now.’ (p. 199)  
 „**Asu rünnakule** ja tee seda kohe.” (p. 132)
- ‘But if the **run** goes off tonight, you'll have finally managed the real thing.’ (p. 204)  
 „Kui aga tänaõhtune **rünnak** õnnestub, siis olete te lõpuks ometi millegi tõelisega hakkama saanud.” (p. 135)

In the above examples, the translator has used the procedure of descriptive equivalent. The Estonian ‘rünnak’ (‘attack’) describes the activity to begin the attempt to penetrate security systems with a virus.

16. *scramble* (v)

The verb *scramble* refers to an action to “change the form of a radio message so that only someone with special equipment can understand it” (MED: 1332). In the context of Gibson’s novel, to *scramble* is to either alter or even destroy some specific object in cyberspace. In the following example, the translator has used a descriptive equivalent ‘purustama’ (‘destroy’) in Estonian:

- ‘Someone else has to learn it and bring it here, just when you and the Flatline punch through that ice and **scramble** the cores.’ (p. 207–208)  
 „Keegi teine peab selle teada saama ja siia tooma samal hetkel, kui sina ja Sirgjoon jääst läbi murrate ja tuumad **purustate**.” (p. 138)

17. *slot*(v)

The verb *slot* refers to an activity to “fit something exactly into a space” (MED: 1407). In the context of cyberspace, the term refers to using a computer program or a virus. In the case of the first example, the translator has used descriptive equivalent. The Estonian ‘käima

panema' refers to turning something on or starting some device or a program, which, in the context of the following example sentence, is a computer virus:

- 'We **slotted** Kuang virus at 02:32:03.' (p. 231)  
 „Kuangi viiruse **panime** me **käima** kell 02:32:03.” (p. 154)

In the following example, the translator has used literal translation and the Estonian 'söötmä' refers to inserting something, in the case of the example sentence it is inserting security software into a machine (EKSS).

- He **slotted** some ice, connected the construct, and jacked in. (p. 99)  
 Ta **söötis** annuse jääd, klõpsutas siis tajumit ja logis end sisse. (p. 65)

### 3.2 Summary of the Analysis

In summary, the corpus consisted of altogether 72 terms and expressions in English. In several cases, the Estonian translators used more than one equivalent to the terms in English. Therefore, there were 91 Estonian equivalents to the terms and expressions.

The first category, terminology referring to persons connected with cyberspace, comprised of 15 terms in English and 16 equivalents in Estonian. The most common translation procedure applied in this category was literal translation, which was used to translate 10 English terms into Estonian (producing nine equivalents in Estonian). Through-translation was applied with the translation of two English terms. Couplets, combination of two translation procedures, were also used with two English terms: the procedures of literal translation in combination with descriptive equivalent, and through-translation with literal translation. The translation procedure of functional equivalent was applied with one individual English term (producing three equivalents in Estonian).

The second category, terminology referring to technology and systems connected with cyberspace, comprised of 39 terms in English and 44 equivalents in Estonian. The most common translation procedure applied in this category is again literal translation, which was used to find 15 Estonian equivalents. The translation procedure of descriptive equivalent was used to find eight equivalents in Estonian. The procedure of through-translation was applied to find five equivalents in Estonian. The procedure of transference was used with two English terms. Naturalisation was applied to find one equivalent in Estonian. In this category, couplets were used to produce 13 equivalents in Estonian (six instances of expansion with literal translation; two instances of literal translation with descriptive equivalent; two instances of literal translation with naturalisation; and single instances of through-translation with literal translation, transference with naturalisation and transference with literal translation). One English term was omitted in the Estonian translation.

The third category, terminology referring to activities connected with cyberspace, was comprised of 18 terms in English and 31 equivalents in Estonian. In this category, the most common translation procedure was descriptive equivalent (24 instances with Estonian equivalents). Literal translation was used to find five Estonian equivalents; and transference in combination with naturalisation was used in two instances.

The translation procedure of literal translation was applied because it produces the effect of conveying the themes and contexts brought out in the source text and in the source language. In case of slang, the procedure of functional equivalent was applied to make English slang terms more neutral in Estonian. In case of neologisms, such terms were either transferred into the TL (for example, 'simstim') or the procedure of through-translation was used and the elements of the term or expression were literally translated (for example, Estonian 'neuromant' as an equivalent of the English 'neuromancer'; the Estonian word 'küberruum' as

an equivalent of the English 'cyberspace'; or the Estonian equivalents 'maatriksdekk', 'küberruumidekk' and 'simstimdekk'). Expansion was applied to provide the readers with a more precise equivalent of the presented terms. The procedure of descriptive equivalent was applied in order to explain the meaning of the concept. Transference was applied (for example with the neologism 'simstim' and acronym 'ICE') to directly introduce novel concepts and vocabulary associated with a particular group (hackers and cyberspace) into the target language. Since the cyberpunk vocabulary in the third category included more slang and jargon terms and expressions, the translation procedure of descriptive equivalent was applied because the majority of the terms did not have pre-existing equivalents in Estonian. Using words that combine the function and the description of the term and therefore explain the meaning of the term helps to convey the intended message of the source language terms into the target language. The translators also used asterisks with some of the translated terms in Estonian to indicate that a further explanation is available to the reader. In case of one term in the first category, three Estonian equivalents were used. This produces the effect of a more lively text in Estonian.

The vocabulary in the first two categories, terminology referring to people and systems, was comprised of predominantly nouns; whereas the vocabulary in the third category, terminology referring to activities, comprised of verbs. Judging by the translation procedures applied to translating the vocabulary, the findings of the analysis show that the first two categories cater more for the 'cyber' part of cyberpunk, whereas the vocabulary in the third category emphasises more the 'punk' part of cyberpunk. Moreover, as there are more translation solutions than original terms, the approach to translating the cyberpunk vocabulary resembles literary translation rather than translation of scientific texts.

## CONCLUSION

The present thesis focuses on comparing one of the most influential novels in the cyberpunk subgenre – William Gibson’s *Neuromancer* – with its Estonian translation *Neuromant* with genre-specific vocabulary in mind. The aim of the thesis was to find out which translation procedures have been used in translating the cyberpunk vocabulary occurring in Gibson’s novel and whether any procedures seem to have been preferred in the translation.

Studies of the defining characteristics and general language used in science fiction show that the concepts science fiction deals with have to be plausible and reasonable to the reader. Thus, the concepts of science fiction are explained in plain and understandable language; however, science fiction also makes use of neologisms and borrowing terms from different fields of science.

While cyberpunk and its themes are different from science fiction, the subgenre has its roots deeply in traditional science fiction. However, cyberpunk has also expanded the themes of science fiction, paying more attention to the effects of technology on humans and the society as a whole. William Gibson, a pivotal figure in the development of cyberpunk, took inspiration from the language used by different subcultures in his choice of terminology used in the *Neuromancer*, thus combining a lexicon drawn from sciences with expressions from slang and jargon.

Translators have to approach a text with taking into account its context and subject matter. Since science fiction combines both elements from scientific and literary texts, such elements have to be approached accordingly. The scientific vocabulary presented in science fiction is to be approached as scientific terminology, while rest of the text is to be treated as belonging to a literary register.

Neologisms, slang and jargon used in science fiction in general, and in the cyberpunk subgenre in particular give rise to translation difficulties and are worth special attention. Helge Niska and Peter Newmark have discussed different methods of translating neologisms and both agreed upon methods such as literal translation, transference and new coinage of the SL words as suitable for approaching the translation of neologisms. As regards slang and jargon, both Geoffrey Hughes and Eric S. Raymond find that the boundary between them is unclear. Both of them conclude, however, that slang and jargon are used to identify specific members of groups and subcultures from others who are considered as outsiders. Elisa Mattiello and Newmark find that equivalents to slang in the SL are rare in the TL, thus the translators may compensate and use slang terms in other parts of the text. Newmark's suggestions to approaching the translation of slang include using literal translation, transcribing the words, or emphasizing the slang term with italics.

For the empirical analysis of the thesis, the cyberpunk vocabulary presented in William Gibson's *Neuromancer* and its Estonian translation *Neuromant* were compared and analyzed using the typology of translation procedures offered by Peter Newmark. The data from Gibson's novel and its Estonian translation were collected into a corpus consisting of 72 terms and expressions in English and 91 equivalents in Estonian. The vocabulary was divided into three categories based on the context in which it appeared in the English-language *Neuromancer*. The three categories included terminology referring to 1) persons; 2) technology and systems; and 3) activities connected with cyberspace. The presented vocabulary was analyzed proceeding from the translation procedures used in the Estonian translation of the novel.

It can be concluded from the analysis that the most common translation procedure used was literal translation, followed by descriptive equivalent. Through-translation, functional



equivalent, expansion, transference and naturalisation were also used, but in fewer instances. Couplets, combinations of two translation procedures, were also used to find equivalents in Estonian. There were differences between the translation procedures used with the terminology in the first two categories and the third category of the terminology. The first two categories comprised of predominantly nouns; whereas the third category comprised of verbs. The most common translation procedure used with persons, and technology and systems was literal translation. The most common translation procedure used with activities connected with cyberspace was descriptive equivalent.

Based on the analysis, it can be suggested that the nouns in the cyberpunk vocabulary rather belong to the scientific register intended to make an impact on the reader that is removed from ordinary, transparent language. The translators achieve the same effect by using such translation procedure as literal translation. The translation procedure of literal translation was used because it produces the effect of conveying the themes and context brought out in the source text and language. The verbs in the cyberpunk vocabulary are slangier. Since the third category contained more slang and jargon terms and expressions, the descriptive equivalents were able to convey the meaning of the terms and expressions more accurately.

It appears from the analysis that neologisms were either transferred into the TL or the translation procedure of through-translation, in which elements of the term were firstly borrowed into the TL and then literally translated, was applied to produce equivalents in Estonian. This coincides with the methods for translating neologisms suggested by Niska and Newmark.

According to the analysis, slang expressions were mostly neutralized and colloquial register was used in Estonian to convey the English slang terms. The analysis also showed that in some cases the translators used slang words and expressions in Estonian to compensate for

a slang term that was translated into Estonian in a more neutral form. This coincides with the suggestions by Mattiello and Newmark that the translators may compensate and use slang in other parts of the SL text. However, Newmark's suggestion for approaching slang with literal translation, transcribing the words, or emphasizing them with italics in the TT did not fully coincide with the findings of the analysis. While there were instances where literal translation was used to produce equivalents in Estonian, the most common translation procedure applied with slang and jargon was descriptive equivalent. On the whole, it can be said that the translation of Gibson's novel partly follows the patterns set out by translation scholars.

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## RESÜMEE

TARTU ÜLIKOOL  
GERMAANI, ROMAANI JA SLAAVI FILOLOOGIA INSTITUUT

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**Translating Cyberpunk Vocabulary in William Gibson's *Neuromancer*  
Küberpungisõnavara tõlkimine William Gibsoni romaanis „Neuromant”**

Magistritöö

2012

Lehekülgede arv: 79

Annotatsioon:

Käesolev magistritöö uurib ulmekirjanduse allžanri, küberpungi, tõlkimist. Töö eesmärgiks on analüüsida, milliseid tõlkemeetodeid kasutati William Gibsoni romaanis „Neuromant” esineva küberpungile spetsiifilise sõnavara tõlkimisel eesti keelde. Töö võrdleb küberpungisõnavara romaani originaalis ja eestikeelses tõlkes ning uurib, kuidas küberpungi sõnavara on eesti keeles edasi antud.

Magistritöö koosneb sissejuhatusest, kolmeks peatükiks jagatud põhiosast ning kokkuvõttest. Töö sissejuhatavas osas antakse ülevaade ulmekirjanduse definitsioonidest ning žanri keelelistest tunnustest.

Töö teoreetiline osa koosneb kahest peatükist. Esimene peatükk käsitleb küberpungi eripärasid ning Gibsoni romaanis esinevat sõnavara. Teine peatükk käsitleb teoreetilisi lähenemisi ulmekirjanduse ja küberpungi tõlkimisele. Töö teoreetilises osas käsitletakse ka neologismide, slängi ja žargooni tõlkimist rõhuasetusega ulmekirjandusel ja küberpungil. Teoreetilise osa lõpetab ülevaade Peter Newmarki käsitletud tõlkemeetoditest, mida kasutatakse andmete analüüsimisel töö kolmandas peatükis.

Magistritöö empiirilises osas kõrvutatakse William Gibsoni romaani ja selle eestikeelset tõlget, eesmärgiga uurida, milliseid tõlkemeetodeid on kasutatud küberpungi sõnavara tõlkimisel. Analüüsi tulemused näitavad, et peamise tõlkemeetodina eelistati sõnasõnalist tõlget, millele järgnes kirjeldav vaste. Vähem kasutati kalkat, funktsionaalset vastet, laiendamist, laenu või transkriptsiooni ja naturaliseerimist. Eestikeelsete vastete leidmiseks kasutati ka kahe tõlkemeetodi kombinatsioone. Sõnasõnaline tõlge rõhutab küberpungi arvutitega seotud poolt ning kirjeldavad vasted annavad edasi subkultuuride slängiga haakuvat.

Märksõnad: tõlketeooria, tõlkemeetodid, ilukirjandustõlge, tõlge inglise keelest eesti keelde, ulmekirjandus, küberpunk, släng.